

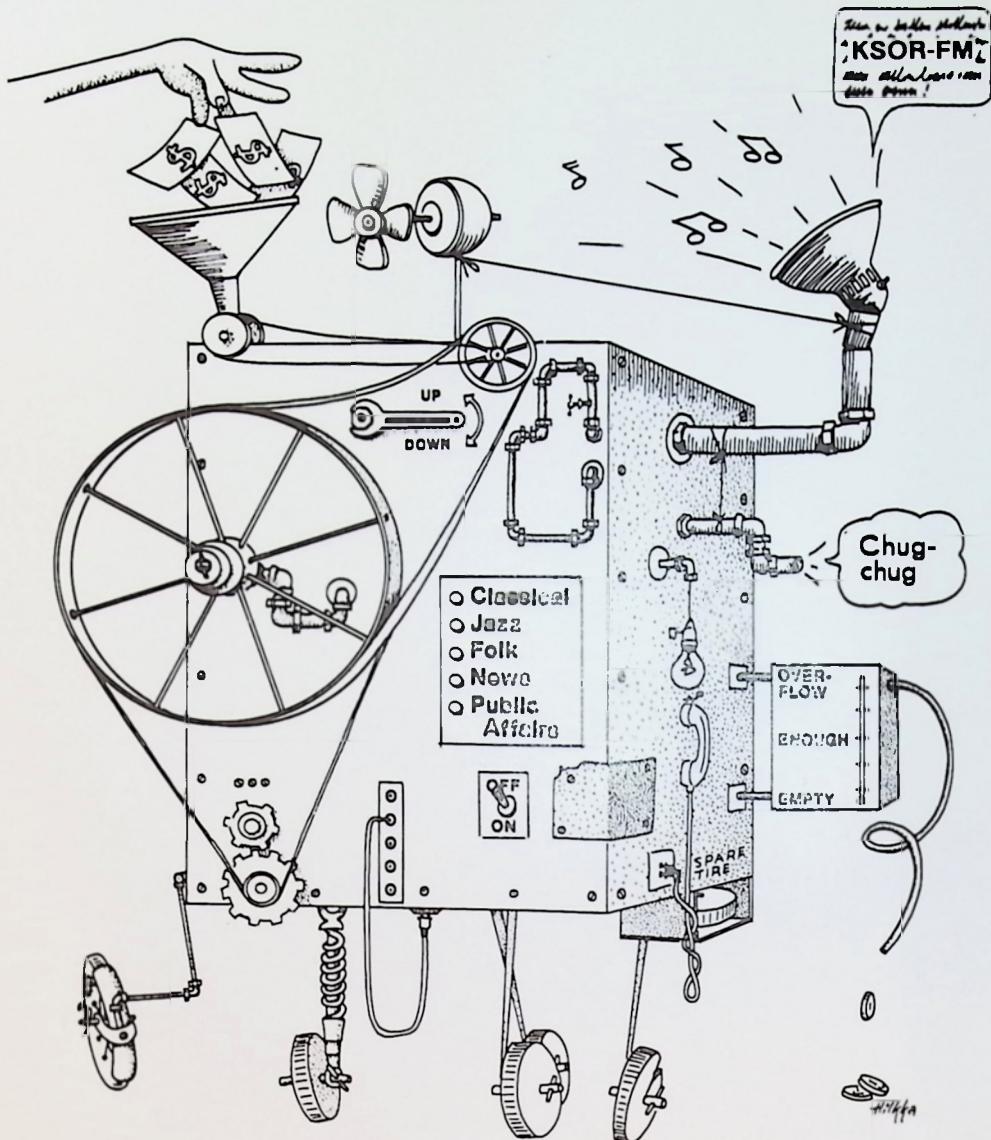
K S O R

# Guide

TO THE ARTS  
APRIL 1987

1280 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301





**You Make It Possible!**

# Guide

TO THE ARTS

APRIL 1987

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

IT'S TIME TO RENEW  
 YOUR MEMBERSHIP IN  
 THE KSOR LISTENERS GUILD!

## Cover by Mary Jo Heidrick

**KSOR welcomes your comments**  
**1250 Siskiyou Blvd., Ashland, OR**  
**(503) 482-6301**

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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**FROM THE DIRECTOR'S DESK**

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# Hang Onto Your Hat!

The current year has become a whirlwind exercise in growth and change here at KSOR. It's certainly not what anyone here envisioned. But here it is, and we're all along for the ride.

The year began with several resignations from staff members of long standing. KSOR has been quite fortunate in having a staff with extraordinarily low turnover. The average length of service of our staff has been traditionally several times the national average in public broadcasting. But people do move on eventually, and the disadvantage of low turnover then becomes apparent. You come to rely so heavily upon long-time staff that when the inevitable retirements and resignations arrive in a glut, they catch up with you. And that is what occurred this year. By the time our fiscal year ends in June we will have had six of our eleven professional staff positions change during the prior fourteen months. The loss, in what business analysts sometimes call "organizational history," is staggering. And the effort involved in finding suitable replacements is a drain on remaining staff just as the burden of maintaining operations falls on a smaller group until new staff are located.

We launched our local news operation in October after years of planning. It has been well received and we're gratified by that because we have devoted considerable effort to bringing it. It also represents a major change in the way we operate. The commitment to launch news, and our search for a news director, were well along before the first of our staff changes was known. And news was on the air before other personnel changes developed. However, the launching of news was complicated by these staff changes and vice versa. As an example, when our Chief Engineer, John Patton, left in August we were faced with building a news room with the equipment we had previously ordered. The news room was finished just a few days before news broadcasts started on October 6, but it was a merry scramble!

When our new transmitter was dropped by the shipping company on July 21, it was just the latest setback in a long series of construction difficulties. It pushed the completion date for our new transmitter into the very late Fall months and meant that the inevitable debugging that any new transmitter goes through would have to occur in the dead of winter instead of the anticipated Fall months. And we have had our share of both the "routine" and extraordinary shakedown findings about the new plant. Things like the main transmission line leaking because the contractor had erred during its installation, and the sheet metal ducts not adequately preventing blowing snow from entering the air intake to the transmitter at times and, worst of all, falling ice.

**KSOR****LISTENERS GUILD**

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*Ex-Officio**Dir. of Broadcast Activities*

KSOR is owned and operated by Southern Oregon State College, Ashland & broadcasts in Dolby-encoded stereo at 90.1 with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Crescent City	91.7
D. Indian-Enimigrant Lk.	88.5
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P.Oxford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

KSOR is a member of: NPPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

**KSOR-FM, 1250 Siskiyou Blvd.**  
**Ashland, OR 97520**  
**(503) 482-6301**

I know by now that you have probably heard about all you would ever like on the subject of falling ice on King Mountain. I certainly have. But to understand the year we are enduring at KSOR, the subject is central.

I had not been on King Mountain for about four years when I went up this past September. My last visit had been shortly after we filed for an FCC permit to move, then when the pending expiration of our lease on the original transmitter site made the trip necessary. I went there in September so that I could better handle negotiations with contractors for the installation that was then in progress. When I returned I told the station staff just how much of a renewed appreciation I had for the project's scale. It has been an enormous undertaking on the summit of a more than 5,000 foot tall mountain that lies 47 air miles from our studios.

When we knew we had to search for a new transmitter site the factors that were important to me were: (1) stability of location (because I didn't want to ever have KSOR forced to leave its main transmitter site), and (2) retention of service areas. The entire translator network was designed specifically around our original transmission plant. The ability of the translators to receive a signal from the main transmitter had to be preserved or our translator listeners would lose KSOR's signal entirely. Moreover, our earlier use of 90.1 FM did not take advantage of the total geographic area which the frequency could legally use. And the FCC had issued notice that stations which did not upgrade to "full service" on their channels prior to March of 1987 would no longer be protected against interference from other stations in areas that they were under-serving. Since development of new stations in the Willamette Valley or northern California could then legally provide interference to our translator services in areas like Douglas County, the Oregon Coast, or Siskiyou County, our translator signals were at risk from the FCC's decision to no longer protect our 90.1 frequency in such places. It therefore seemed important to make the transmitter change, which by then had become inevitable, one which also provided the maximum protection to our signal contour on 90.1 FM. So we filed to make maximum use of the 90.1 FM frequency from King Mountain.

There were many design wrinkles and construction problems along the way. But somehow neither our staff, consultants nor the antenna manufacturer adequately anticipated the problem of falling ice. We were under orders from the FCC to finish the transmitter in November and had other legal constraints that also meant that the project had to be finished at that time. We raced the weather to complete the transmitter installation in November and finished it just before a furious storm blew in.

Within hours after completion of the transmitter, the ice produced by that storm started dropping on the feed lines that supply the twenty-four radiating elements of our antenna. What listeners perhaps haven't appreciated is that, at that location, during much of the winter there is more than an inch of ice coating the entire tower. More than four feet of snow routinely sits at the base of the tower. The road can only be traveled by snowcat for much of the winter. By the time we analyzed what had occurred we knew it was useless to try to make repairs until some protective coverings for these lines had been installed. Without protection new lines would only suffer new damage.

Using mechanical engineering consultants and the tower company's expertise, twenty-four stainless steel plates were created. And then we waited for the weather to give us access to the tower for installation. It took nearly three weeks until a warm cycle melted enough ice and snow to let us up on the tower. An inspection of the fittings revealed that eight of the twenty-four lines had been damaged. Since the timing of the application of our signal to each of these twenty-four radiating elements controls the strength and quality of our signal in all directions from the antenna, damage to one-third of the lines creates massive problems of an unpredictable and unknown nature.

We ordered the lines on an emergency basis and by the time you read this, weather permitting, they will have been installed. Only then will we all know what the King Mountain transmitter really sounds like.

The cost in time and money from the ice problem has been enormous. And certainly no one at KSOR anticipated anything like what has occurred.

The conjunction of all three stations, substantial personnel change, activation of news and the construction problems and ice damage at King have produced a year without precedent at KSOR.

I am certain of several things. First, KSOR will come through all of this because we must. We have no other choice if public radio is to survive in this

region. Second, we will come through stronger than we were. This is a little like saying that a person who survived malaria is stronger because they have developed a permanent immunity. We'd just as soon have avoided the disease if we had had a choice. But we didn't. Lastly, you will have better service as a result.

On that last point you will simply have to trust me. We didn't undertake any of these projects to diminish KSOR's value to you. And we don't intend to have that be the result. It may take a few months more than you or I might like. And certainly it is *not* occurring by the process of choice and is costing far more in time and money than anyone could ever have anticipated.

Few listeners remember the troubles we had with our last transmitter when it was finished. The cooling system wasn't properly designed and the transmitter used to shut down on hot summer days — for most of the day. We had to redesign the entire system during the following winter to prevent that from happening. But that was years ago and memories grow dim.

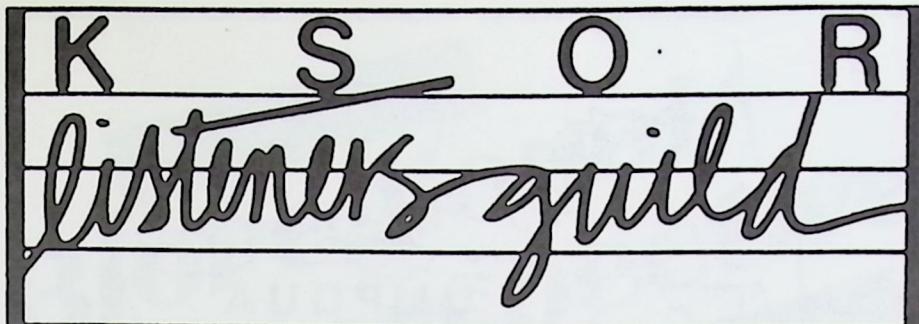
Ten years from now, few of our listeners will recall this winter. But the memories will linger with a special vigor for the staff here at the station.

— Ronald Kramer  
Director of Broadcast Activities

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**Note:**  
**Join us to see a**  
**KING MOUNTAIN**  
**PHOTO EXHIBIT**  
**at the Annual**  
**Listeners Guild**  
**Meeting.**





You're invited to the  
**KSOR LISTENERS GUILD**

*Annual Meeting*

Have coffee with members of the Board, Regional Representatives, and KSOR staff members. Voice your comments about the programming and operations of KSOR. Hear a review of this year at the station and plans for the future of KSOR.

Also see the marathon from the inside!

**Tuesday, April 7, 1987**

**KSOR STUDIO D**

**Central Hall Basement**

**Southern Oregon State College**

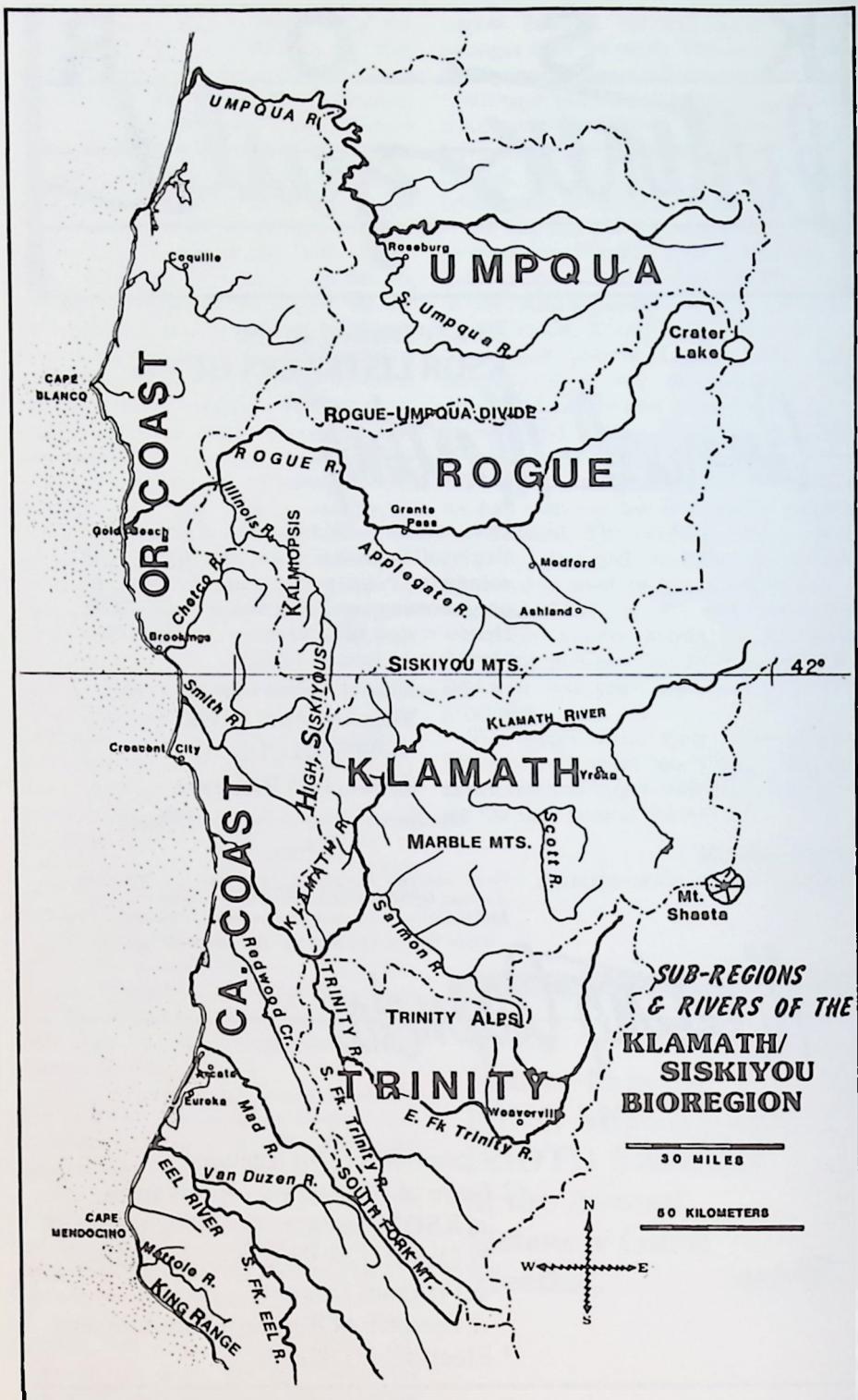
**Ashland**

*From Siskiyou Boulevard, turn south on Mountain Avenue, left on Ashland Street to dead-end at Central Hall (elevator with glass face on end of building).*

Allow time to find parking. Use streets or any lot.

*Meeting Agenda*

1. Comments from listeners
2. State of the Station reports from:
  - a. KSOR Listeners Guild President
  - b. Director of Broadcast Activities
  - c. Program Director
  - d. Director of Resource Development
3. Election of Officers



# Bioregional Perspective

by Larry Cooper

The Siskiyou Regional Education Project, also known as Siskiyou Project, was founded in 1983 by G. Pedro Tama and a small group of people dedicated to preserving the unique character of life and the environment in rural Southwest Oregon and Northwest California. This region is also referred to as the Klamath/Siskiyou Bioregion and includes most of the KSOR listening area.

The purpose of the Siskiyou Project is to promote the idea of "bioregionalism" by helping this region plan for a sustainable economic future while protecting the natural environment. Today, the non-profit educational organization has over 500 members. Its main activities involve publishing a bi-monthly magazine, *Siskiyou Journal*, producing *Bioregional Report* heard on KSOR, sponsoring the annual Bioregional Conference, and developing networks of people to create a better approach to regional forest planning, economic development, and fish re-inhabitation.

What is a bioregion? It is an area that takes its shape from the forests, mountains, streams and valleys that surround us. Northwest California and Southwest Oregon share common physical features of vast, rugged mountain ranges with forests that are the watersheds for complex stream systems feeding the Klamath, Rogue, and Umpqua rivers. The bioregional concept ignores political boundaries and encompasses the area

that naturally forms a unit within itself.

Two years ago, the Siskiyou Project staff, together with KSOR, developed the idea of a bioregional radio program. Felice Pace of Scott Valley and G. Pedro Tama of Cave Junction approached Howard LaMere to coordinate the program. A grant from The Carpenter Foundation enabled program production to get started in July of 1985, with KSOR providing the studio facilities. Bi-weekly programs on subjects ranging from toxic chemical pollution, to the Klamath River fishery, to experimental permaculture on Rogue Valley farms were heard by KSOR listeners during the first year. Beginning in September of 1986, *Bioregional Report* became a weekly program, and is now featured on the Wednesday edition of *The Jefferson Daily*, KSOR's regional news magazine.

The production staff for *Bioregional Report* has a variety of interests and styles in reporting on regional issues. There are currently five reporters covering the bioregion: T.A. Allan of the Cave Junction area, Robert Heilman of Myrtle Creek, Felice Pace of Scott Valley, Larry Cooper and Howard LaMere, both of Ashland.

Robert (Bob) Heilman reports from Douglas County. He likes presenting people who are involved in doing positive work, and brings their stories to the public.

"The subject isn't as important as who

Heiga Molley



I talk to," says Bob, "I believe in individuals and not issues." His programs help unrecognized people become known for important work that they are doing. The program dealing with fish habitat improvement on the North Umpqua featured a wildlife biologist for the Forest Service. The story brought a vitally important activity to public attention and encouraged listeners to volunteer for stream improvement projects.

Howard LaMere, best known as the host of KSOR's *Ante Meridian* program, coordinates the radio program and also produces many of the reports. He sees *Bioregional Report* as an opportunity to

look in depth at issues which involve both natural resources and the economy of the bioregion. His programs on the culinary and medicinal herb growing industry were among several exploring "innovative ideas for economic renewal."

Another important part of Siskiyou Project's work is sponsoring the annual Bioregional Conference. Last April, over 250 people gathered at Southern Oregon State College for the second annual conference. There were over 30 panels and workshops. Participants included ecologists, business people, county commissioners, teachers, miners, federal land managers and others from through-



out the bioregion. The 1987 conference will take place at Humboldt State University in Arcata, California on April 24, 25 and 26. Ernest Callenbach, author of the book, *Ecotopia*, will be the featured speaker. The theme, "Watershed Awareness," is an essential part of the bioregional perspective. The conference will be an excellent opportunity to learn about forward-looking approaches to environmental and economic problems in the bioregion.

A series of *Bioregional Report* programs before and after the conference will explore several aspects of the "watershed" theme.

The Bioregional Conference brings together diverse people from all over the region seeking positive solutions to tough problems. The *Bioregional Report* on

KSOR enables many more people to participate in the process. The *Siskiyou Journal* provides a written account of issues. The magazine is mailed to Project members and is also available on newsstands. For more information on Siskiyou Project, write: S.R.E.O., P.O.Box 741, Ashland, Oregon 97520 or call (503) 482-5969.

*Bioregional Report is heard on KSOR Wednesdays at 4:45 p.m., and repeated on Saturday at 9:00 a.m. and Monday at 9:34 a.m. The program is funded by grants from The Carpenter Foundation, The McKenzie River Gathering Foundation, and by contributions from individuals and businesses. KSOR provides studio facilities and produces some of the programs.*

# Todd Barton: The Sound of Music



Christopher Briscoe

by Sherry O'Sullivan

It is a "grunting" experience to meet with someone who not only loves what he does, but does it with excellence. Such a man is Todd Barton, resident composer and music director for the Oregon Shakespearean Festival.

Barton, born 37 years ago in Orinda, California, joined the Festival in 1969 as a musician. He spent the following summer in Europe where he studied the recorder. He returned to the Festival as assistant music director in 1971, and finally ascended to music director in 1972.

Todd Barton is perhaps one of the most prolific composers around. "I'm not sure exactly how many scores I've created," he said during an interview in one of the Festival's

empty rehearsal rooms. "I've done maybe fifty-five or sixty here at the Oregon Shakespearean Festival; about ten or fifteen for other theatres; and maybe ten more for friends and other ensembles, including the Kronos Quartet."

One of his most innovative works was the creation of a score for Ursula Le Guin's futuristic novel, *Always Coming Home* (nominated for the American Book Award in 1986). This collaboration between composer and writer was a publishing milestone: the first time ever that a book was packaged with a music cassette.

"It took us almost a year to convince Harper & Row to go ahead with it," said Barton. "Then we spent forever with attorneys, hammering out a contract which was the first of its kind." Not surprising, considering that Barton had created a complete tradition of folk music and language for Le Guin's "Kesh," a population that lives far in the future. How does one copyright music that doesn't exist yet?

Of the music, Patricia Holt of the *San Francisco Chronicle* aptly described it as "... a kind of illustration for the ear." The music and book blend well together and the great break it represented from traditional publishing was received enthusiastically. Peter S. Prescott of *Newsweek* said, "The Kesh music which, in its feigned innocence, its invented anthropological sounds, is as beguiling as the rest of the work."

The original hardcover book and its accompanying cassette was attractively packaged. However, it also was rather expensive. The good news is that Bantam Books

has started publication of a softcover version of *Always Coming Home*, and the cassette, *Music of the Kesh*, can be acquired separately.

Todd Barton is a tall, rangy man who, to use an anachronistic expression, could best be described as "laid back." His working uniform consists of a tee-shirt with "Keyboard" printed across the front, comfortable jeans (obviously old friends), and a pair of tennis shoes. He doesn't sit on a chair, instead, he folds into it like comfortable upholstery. Barton exhibits none of the affectations one would associate with a man of his genius. Rather, his smile is sincere and always at the ready, and his warm eyes reflect the uncluttered love he feels for his art.

"I sometimes feel as if I have had five lifetimes in one," he says. "My current life is that of husband and father." His eyes twinkle now from behind thin, wire-framed glasses and he continues, "I married Debra (scenic artist with the Festival) one and one-half years ago. I have a prepackaged son of five years, and we are expecting a May Day child."

Does this interfere with his composing?

"On the contrary," he answered. "In fact, it has added to it. I recorded the heartbeat of the fetus with an ultrasound stethoscope when 'she' (I call the fetus 'she', although we don't know yet) was only seventeen weeks old, and the recorded pulse triggers rhythms on a Serge Modular Music System, as well as controls the pitch variation and interval relationship. In short, 'she' is playing music on an array of my synthesizers.

"I also recorded our heartbeats into a digital sampling keyboard and can recall them at a touch of a finger. The results are incredible. It's almost like being in touch with our child now, long before any scheduled entrance into the visual world." Clearly, Barton's music is being filled with "new life."

Barton admits his schedule is "crazy."

He spends nine months of the year composing up to four shows at once, twice a year, at the Oregon Shakespearean Festival. The other three months of the year he "looks for employment." These employment periods result in scores written for programs on KSOR, concert music for Kronos Quartet, commercials for radio and television, music for other theatres, and albums. However, during the upcoming break next fall he already has been commissioned by choreographer John Cheong to compose for the Third Wave Dance Company in San Francisco.

Currently at the Festival, he is composing original scores for *She Stoops to Conquer* and *Richard II*, consulting on another play, and directing the music for *Hostage*, which includes more than thirty-five pieces.



Christopher Briscoe

"My favorite thing is to compose for musician friends," he says, lounging deep into a chair, making it look soft and overstuffed, rather than what it is: spindly and straight-backed. "I don't enjoy what I call 'generic' composing. That is," he explains, "music for anonymous sources. I'm very visual when creating and it helps to know for whom I am composing." Barton pauses here, obviously wondering if the creative process can survive words. Then he continues, "Sometimes if I become creatively blocked, I like to sit back and visualize the actual musicians while they play the music in my head. It helps to know them and know all about their own creative styles."

Barton admitted to having a dream yet unrealized. "I would love to find the funding so that I could create enough music for an album featuring musicians of Southern Oregon. There are friends, ensembles, groups, and even some artists I haven't worked with yet for whom I would deeply enjoy doing this. Maybe fifteen or twenty works, each designed for a specific artist or group."

His newest album, *Pieces*, is a wonderful introduction to Todd Barton's music for those who have not already experienced it. The album is an eclectic collection of pieces, both acoustical and electronic, which seduce and delight; a perfect combination. Each piece is only a part or fragment of a complete work created for theatre, dance or novel, giving the listener an opportunity to enjoy the unbelievable scope of Todd Barton's genius.

Several selections are from scores written for the Oregon Shakespearean Festival, including haunting selections from the award-winning score for the 1983-84 production of *Dracula*. Two beautiful selections from his work-in-progress for the Third Wave Dance Company are included, titled *Obake*, Japanese for "Ghost." Also offered are some excerpts from *Music of the Kesh*, the famous accompaniment to Ursula Le Guin's book, *Always Coming Home*.

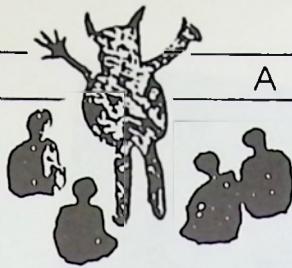
"I love writing music," says Barton, "Sometimes I feel just like a big kid playing with music."

*To order either Pieces or Music of the Kesh, or to be on the mailing list for information regarding Todd Barton's past and future releases, inquire or send your name and address to: Pieces, P.O. Box 763, Ashland, Oregon 97520.*

*Sherry O'Sullivan is a regular contributor to the Guide.*



Sherry O'Sullivan



# Circling the Seasons

by Thomas Doty

To Native Americans, Great Bear in the Sky controls the seasons. Brilliant in the night, he lumbers counter-clockwise around the north star and Native people stamp the same circle dance on the earth to keep the seasons in their proper order. In the Old Time, Native Americans carved symbols into stone in the language of the rock writings: the foot of a human and the foot of a bear, each on one side of a counter-clockwise spiral. The message reads: "Stamping counter-clockwise dances keeps Bear dancing the same way."

Yet in these seemingly un-Native times, people dance square dances and carnival bears dance not as the stars move, but as their trainers' clocks revolve. Great Bear in the Sky has dimmed in the bright light of our cities. Earth-bound bears have left their Old Time valley homes to dwell in the mountains where Great Bear in the Sky still blazes and where the seasons circle with the intensity of wintertime death and springtime creation.

Not so many years ago in the Rogue Valley, Takelma Indians climbed Lower Table Rock on the last night of winter. Stars circled overhead, bright as springtime. Great Bear in the Sky had slept the winter, his snoring the roar of the winter storms. He had chomped the moon to crescent shape, waking every false spring to snack on the moon and send it through its phases. As the people passed the bear-shaped rock at the top of the trail, they patted his nose and whispered, "Wake up, Mister Bear, springtime is coming. It's the real one this time." They lit fires on the flat top of the mountain to warm the

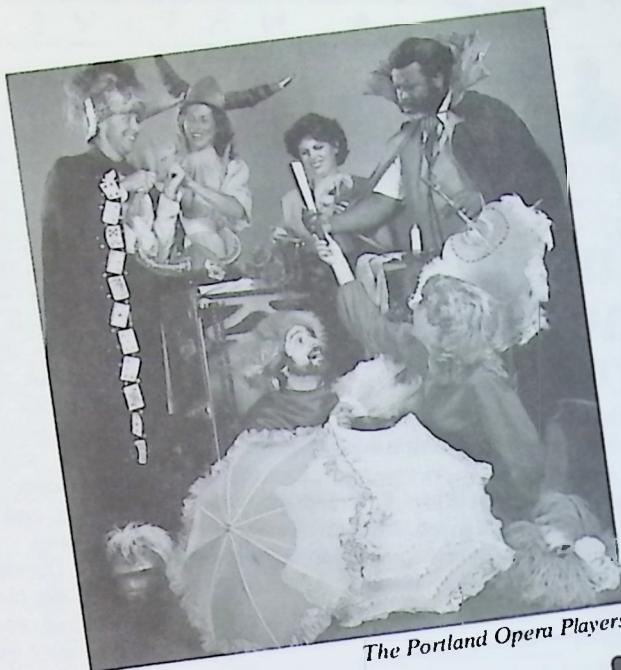
earth, and they danced slow, lumbering dances, circling counter-clockwise with the nighttime dance of the stars. An old man told the myth of how the world began with a springtime creation when Children Maker made the people. The sun climbed over the eastern hills and Great Bear in the Sky woke up, and his breath was the warm breath of spring.

Able to walk upright in near-human shape, bears are considered by most Native people to be their relations. To gaze into their Indian-brown eyes is to gaze into human eyes.

When I was young, a black bear wandered down the mountains through the suburbs and ended up at our school. It was spring, and the day was warm as summer. During the cancelled recess, I pressed my nose against the classroom window and watched the bear. He was smaller than I expected. He loped across the playground, sniffing the merry-go-round, batting a swing with his paw, gazing now and again to the window and locking his playful eyes with ours. Then he crossed the street and disappeared behind a house where police cornered him and shot him dead. I cried when I heard the shots. He had been so small, hardly a cub, no farther along in his life than I was in mine. His eyes were the eyes of a child. That night, a haze spread over the sky, and the night turned cold as winter. By morning, it was snowing. Great Bear in the Sky had gone back to sleep.

Eagles, when they soar from earth to sky, always circle counter-clockwise. One year near the end of winter, I watched an eagle circle up from the frozen surface of Lower Klamath Lake into the springtime blue of the sky. It occurred to me that not all inhabitants of the earth have forgotten how to circle the seasons. There are still teachers to remind us which way to dance.

*Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest, and author of several books on Native people of southern Oregon and northern California.*



*The Portland Opera Players*

# Figaro, Figaro!

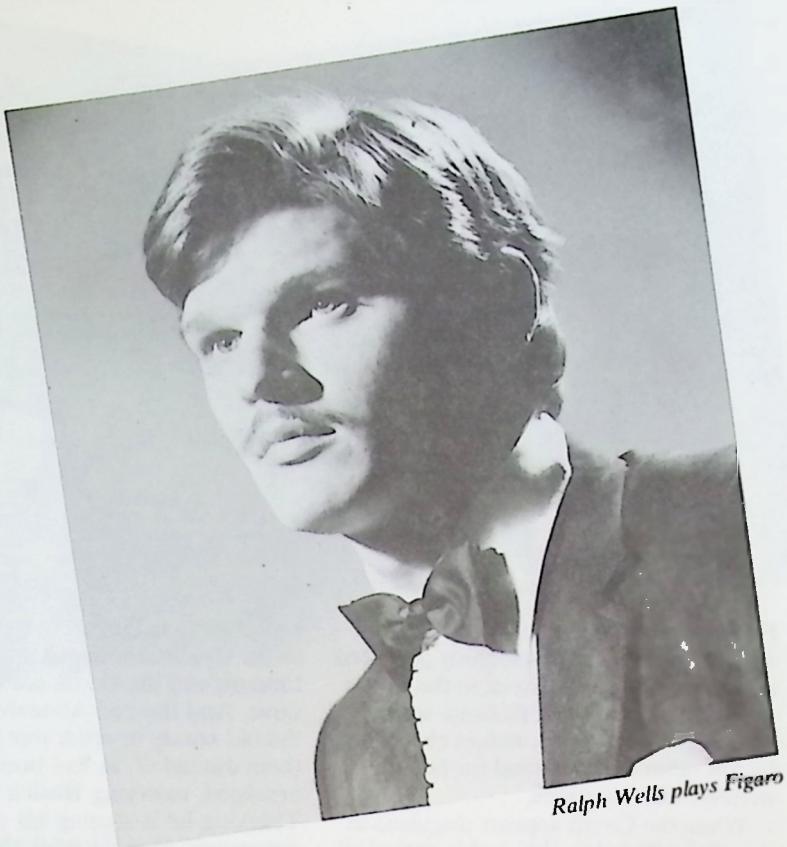
by Ronald Kramer

Beaumarchais' roguish barber, Figaro, was immortalized by Rossini in his famous opera "The Barber of Seville." Under the sponsorship of Rogue Opera, a new adaptation of Rossini's work will be presented in two Ashland performances this month by the Portland Opera Players.

The Caron de Beaumarchais created three successful literary works and two of them, "The Marriage of Figaro," and "The Barber of Seville," were taken by Rossini for subjects that rank among the opera's most popular comic attractions. Beaumarchais was a Paris clockmaker of humble origins whose wit and volubility propelled him to prominence and success in a variety of careers. As a musician, playwright and courtier to Louis XV, Beaumarchais lived a life filled with amorous and political intrigues, adventure and audacity. And he did so

in high style. Married twice, both times to older women of considerable means who survived their wedding by less than two years, Beaumarchais' life was anything but lackluster.

A great deal of Beaumarchais' own personality is to be found in the irrepressible barber around whom the author featured in both "Barber of Seville" and "The Marriage of Figaro." In both plays we find Figaro a "barber" more or less in name only. His stock in trade is, in fact, that of a "jack of all trades." He peddles influence, serves as a go-between for amorous encounters, plots with, for, and against various authorities and all for a price. He describes himself as a "factotum," more or less the eighteenth century equivalent of what we might call an entrepreneur. Barbering is somewhat incidental to Figaro's life.



Ralph Wells plays Figaro

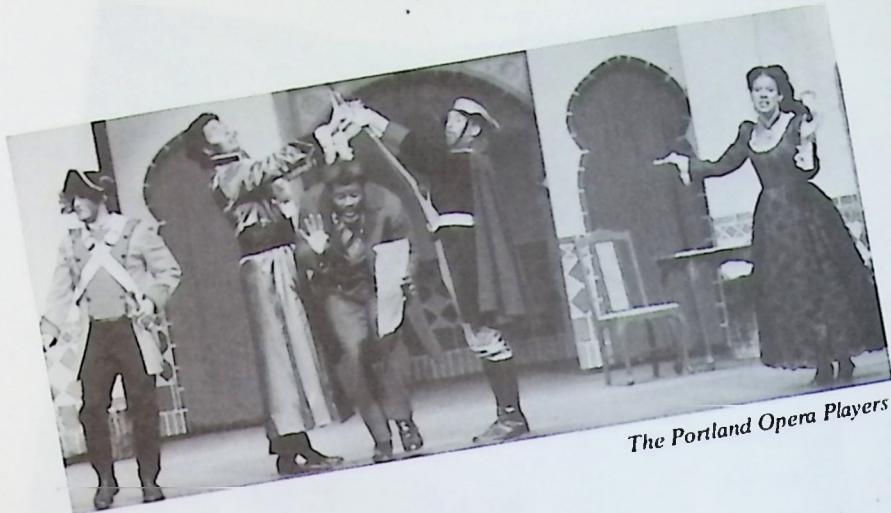
"Barber of Seville" was written in 1772 as a comic opera but recast into a play even before its first operatic production. Various composers returned the play to the opera stage, particularly Paisello, whose "Barber of Seville" was so widely produced that Rossini wrote to secure that composer's written approval before undertaking his own version. Rossini's "Barber" was written in 1816 and legend has it that it was written in thirteen days. Donizetti's comment on this lightening exercise in composition was, "Yes, but then Rossini always was a lazy fellow."

Like many comic operas, the stage business is as important as the plot. Telling the story gives only a hint of the comic aspects of an actual production.

Count Almaviva is in love with Rosina, the ward of old Dr. Bartolo, who carefully guards Rosina in hopes of marrying her and her inheritance. Count Almaviva

launches an extravagant serenade to Rosina as the opera opens. He hopes to win her favor with this romantic exercise and sings an ardent love song. Figaro enters and explains how Seville can hardly awaken to a new day without his ministering to the community's wide-ranging needs. Figaro's aria cataloguing his talents, "Largo al factotum," is one of the most famous and amusing in all opera. Almaviva, gaining no response to his serenade from within the house, has to conjure up some other means of securing Rosina's affections and consults Figaro, who advises him to gain entrance to Bartolo's house disguised as a soldier.

Rosina actually is aware of the Count's serenade but, knowing him only as Lindoro, is unaware of his true identity. With simplicity characteristic of all the players, she accepts this lover knowing absolutely nothing more about him.



*The Portland Opera Players*

Figaro has told her of the love of this admirer and Rosina has secretly prepared a love note which she drops to the Count from her balcony. But Bartolo, sensing an intrigue in progress, makes clear that he has other ideas in mind for her matrimonial ambitions.

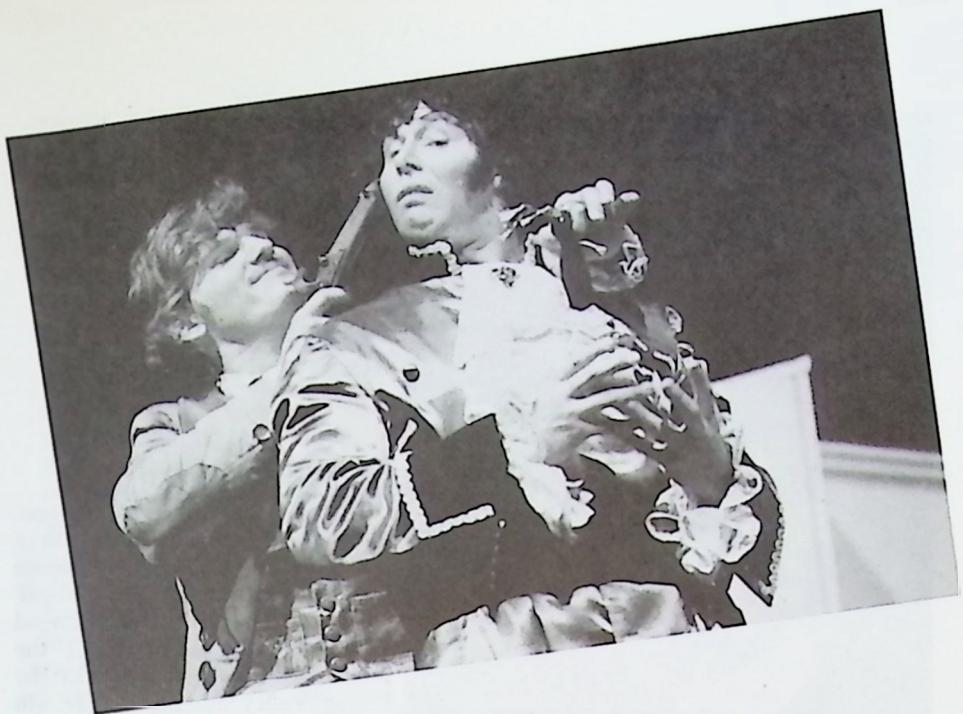
When the Count appears disguised as a soldier, Bartolo protests his arrival while the Count uses the opportunity to woo Rosina. Bartolo is so incensed by the Count's presence that, with the neighbors joining the argument, Almaviva finally retreats as the curtain descends on the first act.

In the second act the Count again enters Bartolo's house, this time disguised as a singing instructor and again with Figaro's conniving assistance. He supposedly is substituting for Rosina's music teacher, Don Basilio, who has allegedly fallen ill. Of course, the music lesson becomes a love scene. But just as all appears to be going well for Almaviva, the real Don Basilio enters and frustrates the plan. Figaro bribes him into retreat and the lovers agree to flee the next evening.

Almost at the last moment Bartolo foils the elopement and discloses a letter, which Rosina has written, which makes her believe that her lover, whom she

knows only as Lindoro, has betrayed her to the Count. She is elated to learn that Lindoro and the Count are one and the same. And she and Almaviva bribe the old notary in order that he will marry them instead of, as had been previously arranged, marrying Rosina to Bartolo. Thinking he is signing his own nuptial agreement, Bartolo signs the wedding contract, with Figaro as witness, and discovers too late that he has himself united the lovers. With good grace he accepts the loss of Rosina and contents himself with the gain of her dowry, which the Count generously transfers to the cheated Doctor.

Portland Opera Players was formed in 1985 in part to provide lead role opportunities for young singers in the northwest. One of their major offerings is this special English adaptation of the Rossini. The translation and adaptation was created by Portland Opera staffers Philip Kelsey and Michael Berkson. In addition to strengthening the central nature of Figaro's role, the adaptation abandons the recitatives, or narrative portions of the opera which traditionally are sung, and replaces them with spoken English dialogue. The wonderful Rossini arias, however, are intact although translated into English. One major benefit of this



streamlined "Barber of Seville" is that it satisfies a major problem of comic opera, the audience's inability to understand foreign dialogue. At the same time it retains the beauty, charm and wit of Rossini's music.

Portland Opera Players features talented young Oregon artists. Soprano Susan St. John, formerly from Albany, sings Rosina in this production. A professor of voice at Lewis and Clark College, she was a 1979 Metropolitan Opera Auditions winner. Laurance Fee, as Count Almaviva, grew up in Corvallis and has appeared with the Eugene Opera and the Oregon Opera Ensemble in several roles, including Harry in Puccini's "Girl of the Golden West," Edgardo in "Lucia di Lammermoor" and Rinuccio in "Gianni Schicchi." Ron Brallier's credits include Betto in Portland Opera's "Gianni Schicchi" and Silvano in "A Masked Ball" as well as an extensive musical theatre background. He sings Don Basilio in

this production of "Barber." Ralph Wells, the Portland Opera Players' Figaro, appeared as Valentine in Eugene Opera's "Faust" and Morales in "Carmen." With the Oregon Opera Ensemble he portrayed Salieri in "Mozart and Salieri" and he appeared in southern Oregon in Rogue Opera's production of "Dido and Aeneas." Wells was a regional finalist in the San Francisco and Metropolitan Opera auditions.

In association with Southern Oregon State College and Rogue Community College, Rogue Opera is sponsoring this premiere southern Oregon appearance by the Portland Opera Players. Performances of "Figaro, Figaro" are scheduled on April 11 at 8 p.m. in the Lyn Sjolund Auditorium of North Medford High School and April 12 at 2 p.m. in the Rogue Building of Rogue Community College in Grants Pass. For ticket information call 482-6400.



## Thomas Wellin Conducts the Rogue Valley Symphony

by Kathleen Davis

Not only the urge to "go west, young man" but a love of the out of doors and an infectious enthusiasm for orchestras the size of the Rogue Valley Symphony have encouraged Thomas Wellin to apply for the position of music director of the Rogue Valley Symphony. He will appear in April as the fourth and final guest conductor who is a candidate for the position. We had the opportunity of catching Mr. Wellin between rehearsals during a telephone interview, and his eagerness to become acquainted with our valley and its musicians was evident.

One of the significant advantages of a community orchestra, according to Wellin, is the comfortable pace and joy of music-making that engages both orchestra member and conductor. "In the music world," he added, "too often the professional orchestra is dehumanized by unions, rehearsal schedules, many concerts, and a parade of guest conductors. I don't like to be in such a hurry either in rehearsal or in the planning of programs. Both rehearsal and planning should be longer processes — sometimes the professional orchestra might lose sight of the point of it all, that is, making music."

Another attraction that the community orchestra has for Wellin is the opportunity for the conductor to develop his musical ideas. "I've enjoyed taking time to make music. Savoring the process as much as the end result is," said Wellin, "part of the conductor's opportunity to move the orchestra in a particular direction, reflecting the special skill of the conductor."

Rehearsal techniques are the means of achieving these goals and Wellin was articulate about his objectives for rehearsal:

"Another thing so wonderful about community orchestras is that everyone is there because they want to make music. The rehearsal is really the highlight of my week. To see so many working as one to the same end is exhilarating."

Even though one is directing a community orchestra, added Wellin,

". . . one must not reduce standards. There is a link between the attitude of the conductor and the community orchestra. If the conductor insists that the expectations be high, the orchestra will respond positively. In addition, two main rehearsal considerations must always be in view. The main job of a conductor is to achieve rhythmic unity, rhythmic pulse. This will unite the orchestra more quickly and then the work on other basics will follow. The other important ingredient for a conductor to emphasize is a congenial and professional relationship with the orchestra musicians. The days of Toscanini tantrums are over, and the conductor must remember that he does not have all the answers. The conductor's responsibility is really to keep the ensemble intact."

Wellin also noted that the conductor must have a firm concept of what the piece is like from the first note to the last. Indeed, he must make it hang together as no one else in the orchestra can. He must, according to Wellin, make the performance work as an overall work of art.

Wellin believes that being the musical spokesperson for the orchestra is also the conductor's role. He emphasized the importance of developing relationships with local educators, local leaders, and local media. "I enjoy doing this and enjoy finding out what kind of formula is good for a special community, even a special event."

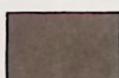
In Wausau, Wisconsin, Mr. Wellin has done extensive work in public schools both as violinist and as conductor; he particularly enjoys taking the music out to the people whether in malls, outdoors, or in schools. He is presently the conductor of the Wausau Symphony Chamber Orchestra as well as the Wausau Conservatory Youth Philharmonic. In addition, he works as artist/teacher of violin and viola at the Wausau Conservatory of Music.

Mr. Wellin received his musical training at the Indiana University School of Music and the University of Maine. He has presented recitals and appeared as soloist with orchestras throughout New England and the midwest. He was selected to tape a nationally syndicated master class with Joseph Fuchs of the Juilliard School for the Public Broadcasting Network and he has been broadcast as soloist over public radio stations throughout the United States.

Because the Mendelssohn Violin Concerto is part of the April program, Mr. Wellin is especially enthusiastic about the program. About the Mendelssohn, "Everything's been said," sighed Mr. Wellin, "but, at the risk of sounding melodramatic, I'd have to say that the piece is not just challenging, but uplifting, other-worldly, really almost a musical fantasy. Really, I hope that doesn't sound overly-sentimental . . ."

His excitement about beginning rehearsals with the symphony, getting acquainted with the Rogue Valley, and striving for a viable ensemble within the musical idiom is contagious. From the bleak midwinter in Wisconsin to the April colors of the Rogue Valley, Mr. Wellin brings high aspirations for musical excitement. Rogue Valley audiences can look forward to yet another series of solid performances by the Rogue Valley Symphony led by Thomas Wellin.

*Kathleen Davis teaches English at St. Mary's High School in Medford.*





SOSC News Service

# Making Music

## New Practice Organ Installed at SOSC

by Lana McGraw Boldt

Most musicians, when they want to learn to play an instrument, will go out and buy or rent one. Not so for organists. A large pipe organ can fill a whole cathedral; a small pipe organ will fill a small chapel. Either way, it's not the kind of thing you take to parties.

When Dr. Margaret Evans first came to teach at Southern Oregon State College, she had no more than five organ students. Today she has nine with others turned away because there is not enough time for lessons and practicing on the one organ available. However, if there's a student demand for musical education, Dr. Evans will try to find a way to give it to them.

Today, the Southern Oregon State College Music Department has good reason to celebrate. The long-awaited and much-needed practice organ has been installed in a new small recital hall in the basement

of the music building. The dedication will take place April 11, 12 and 13 with recitals performed by Dr. Margaret Evans, the guiding light behind this nearly \$100,000 project.

The new organ was built by Richard Bond of Portland, a well-known organ builder of the Pacific Northwest. Unlike the large Worth Harvey organ in the Music Recital Hall, which takes up the entire back of the stage and cost about \$65,000 in 1974, the practice organ is much smaller both in size and cost.

To better understand the comparison between the two instruments, I asked Dr. Evans to explain more about pipe organs in general.

"The sound of an organ is produced much the way you produce sound when you blow into a whistle. The length of the pipe determines pitch, but the material it's made of and its shape determines the type of sound it produces. Instead of



Jess Wells, Portland, (back to camera,) and John Stump work on assembly of practice organ blowing with your mouth, when an organ note is played, air is released under pressure and forced through a designated pipe." The Worth Harvey organ has 1,984 pipes. The new practice organ has 447 pipes.

What the audience sees during a recital, other than the pipes ranged above the console, is something that looks like a piano maker's nightmare. Where a piano has just one keyboard with 88 black-and-white keys neatly arranged in a row, a pipe organ can have as many as seven keyboards. Besides the keyboards, or manuals as organists call them, there are pedals to be played with the feet, called — logically enough — pedalboards. The pedalboard resembles a keyboard for a giant's hand. The Worth Harvey organ has three manuals and one pedalboard. The new practice organ has two manuals and, surprisingly enough, two interchangeable pedalboards.

"One pedalboard is radiating and concave in shape, which is the traditional



John Stump works on practice organ assembly.

shape and preferable for playing music from the Romantic period (1800s) on," Dr. Evans explains. "The other one is straight and flat and is typical of those found in organs built prior to the 1800s and therefore preferable for playing much literature written before that time."

The flexibility of an interchangeable pedalboard is unusual in this country. However, they do appear in European organs. The new practice organ will offer students the rare opportunity to play music as it would have been played during the period in which the music was written.

Another distinctive characteristic of the new organ is the case in which the pipes are placed. Reflecting its birthplace, the case will be made up of madrone wood. The keyboards are made of ebony and oak.

Patrons will have a special treat when they hear the new practice organ because it is placed in a room that is not only appealing to the eye but is especially designed for this organ's acoustical needs.

Several people in the community besides Dr. Evans and her students will take great pride in the practice organ. Dr. Leon Mulling, strong supporter of the arts in Southern Oregon, co-chaired the fund drive for the organ and recital hall. With the support of SOSC Foundation, more than fifty other donors have contributed to this project.

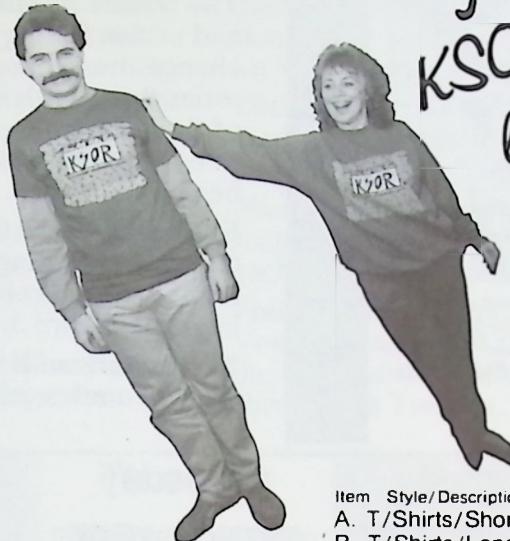
In the future, people in Southern Oregon who hear fine organ music can send a thank you to those who worked so hard for this practice organ. With this new instrument, the SOSC music department hopes to enrich the community's musical resources through workshops and private lessons for church musicians. Another plus will be the new dimension added to organ music heard in recital at SOSC.

Thanks to the hard work of Dr. Evans and Dr. Mulling, the cultural experience of our region will be richer because of this addition to the SOSC music department.

*Lana McGraw Boldt is a writer living in Ashland. Her second novel, Fionna's Will, will be published this month.*

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## PROGRAMS & SPECIALS AT A GLANCE



Pianist Herbie Hancock, innovator in both acoustic and electronic jazz, discusses his music on SIDRAN ON RECORD Wednesdays at 10 pm, and on MARIAN McPARTLAND'S PIANO JAZZ VIII Fridays at 3:30 pm.

**First Concert and Siskiyou** works played from compact program listings by a "CD" of the featured composition

**The Nature of Music** features and critics talking about music change the way you think about it. A series this month views music of the performer, the listener, to business and time. It airs beginning April 9.

**Kennedy Center Concerts** present concerts reflecting the richness in the nation's capital each Friday beginning April 3.

**New American Radio** offers documentaries, experimental

### Sunday

- 6:00 Weekend Edition
- 9:00 Micrologus
- 9:30 St Paul Sunday Morning
- 11:00 Audiophile Audition
- 12:00 Chicago Symphony
- 2:00 Santa Fe Chamber Music
- 4:00 New Dimensions
- 5:00 All Things Considered
- 6:00 The Folk Show
- 9:00 Possible Musics including Music From Hearts of Space at 11 pm

### Monday

- 5:00 Morning Edition
- 7:00 Ante Meridian
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Philadelphia Orchestra
- 4:00 Northwest Week
- 4:30 Jefferson Daily
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Don Quixote (Beg. April 13)
- 9:30 Dateline 1787
- 10:00 Ask Dr. Science
- 10:02 Post Meridian (Jazz)

### Tuesday

- 5:00 Morning Edition
- 7:00 Ante Meridian
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Cleveland Orchestra
- 4:00 Horizons
- 4:30 Jefferson Daily
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Sound of Writing Little Chills (Beg. April 14)
- 9:30 Hitchhikers Guide Moon Over Morocco (Beg. April 14)
- 10:00 Ask Dr. Science
- 10:02 Post Meridian (Jazz)

### Wednesday

- 5:00 Morning Edition
- 7:00 Ante Meridian
- 10:00 First Concert
- 12:00 KSO News
- 2:00 Tonight's Carnegie
- 3:00 A New Look
- 4:00 Fresh Air
- 4:30 Jefferson Daily
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 7:00 Music Masters
- 9:00 Vinton
- 9:30 What's New with Jeewi
- 10:00 Ask Dr. Science
- 10:02 Sidran On Record
- 11:00 Post Meridian (Jazz)

**Music Hall** featured discs are noted in daily following the name

: musicians, scholars, in ways that may about music. The new from the perspective and as music relates at 4 pm on Thursdays,

sents a series of ss and variety of music iday at 1:30 pm

variety of acoustic radio plays, docu-

fiction, sound portraits, and interactive radio art in a series which airs at 9 pm beginning April 9.

**Don Quixote de le Mancha** returns to KSOR the excitement of Books I and II of the immortal masterpiece by Cervantes. The 13-part dramatization by the Seattle Globe Repertory Company airs on Wednesdays at 9 pm beginning April 13.

**Little Chills** runs the gamut from contemporary suspense to satire in a radio drama series of short plays at 9 pm on Tuesdays beginning April 14.

**Moon Over Morocco** features the ubiquitous hero Jack Flanders in a series of adventures in Algeria each Tuesday at 9:30 pm beginning April 14.

**Fresh Air** host Terry Gross talks with novelist Kurt Vonnegut about his writing and his work defending the intellectual freedom of writers in America and abroad in a Tuesday, April 1, edition at 4 pm.

Wednesday	Thursday	Friday	Saturday
ing Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited*
News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera*
tt at	2:00 Music From Europe	1:30 Kennedy Center Concerts	2:00 San Francisco Symphony*
bie Hall	4:00 Nature of Music	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
To You	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
Air	5:00 All Things Considered	5:00 All Things Considered	6:00 A Prairie Home Companion
on	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
ngs	9:00 Fourth Tower of Inverness	8:00 New York Philharmonic	10:00 The Blues
ered	New American Radio (Beg. April 9)	10:00 Ask Dr. Science	
w	9:30 Territory of Art	10:02 American Jazz Radio Festival	
Hall	10:00 Ask Dr. Science	12:00 Post Meridian (Jazz)	
Memory	10:02 Jazz Album Preview		
Radio	10:45 Post Meridian (Jazz)		
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\* See above and detailed listings for time adjustments.

# SUNDAY

\* by date denotes composer's birthdate



Alex Chadwick and Lynn Neary, weekend co-hosts of All Things Considered

## 6:00 am Weekend Edition

National Public Radio's weekend news magazine expands to Sunday, with host Susan Stamberg. Your Sunday newspaper on radio!

## 9:00 am Micrologus

This weekly program of music from medieval, renaissance and early baroque periods, hosted by Ross Duffin.

## 9:30 am St. Paul Sunday Morning

*Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Eric Overland; and Schmiesing Eye Surgery Center.*

**Apr. 5** The Arden Trio performs music by Haydn, Saint-Saens, Ravel and Mendelssohn.

**Apr. 12** Musica Antiqua Koln performs a program of baroque music on original instruments, including works by Johann Ernst, Handel, Jacques Aubert, Albinoni and J.S. Bach.

**Apr. 19** A special Easter program features the Easter Brass and Chorus in a program of works by Ruggles, Holst, Ernst, Gabrieli and others.

**Apr. 26** The Los Angeles Piano Quartet performs piano quartets by Mozart, Brahms and Faure.

## 11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music to acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

*National broadcast made possible by Telarc Digital, and Pioneer Elite Audio Components. Local broadcast made possible by Progressive Audio of Grants Pass and Medford.*

**Apr. 5** Marathon

**Apr. 12** Marathon

**Apr. 19** Small Label Gems Music this week by Haydn, Liszt, Krebs and Gagnon, and an interview with Robina Young of Harmonia Mundi, U.S.A.

**Apr. 26** Recent Releases Music by Britten, Allegri, Rosenthal, and Chopin, and an interview with Anthony Cordesman of Audio and Stereophile magazines.

## 12:00 n Chicago Symphony Orchestra

A 39-week series of concerts under the baton of Music Director Sir Georg Solti and numerous distinguished guest conductors. Produced by WFMT, Chicago.

**Apr. 5** Marathon

**Apr. 12** Marathon

**Apr. 19** Erich Leinsdorf conducts Debussy's Symphonic Interludes from Pelleas et Melisande, and symphonic excerpts from the Ring Cycle, by Wagner.

**Apr. 26** Zubin Mehta conducts the two Brahms Piano Concertos, with soloist Daniel Barenboim.

## 2:00 pm Santa Fe Chamber Music Festival

The Southwest's most distinguished chamber music festival makes its annual broadcast visit to KSOR, with programs from the 1986 festival, as well as highlights from past seasons. Produced by National Public Radio.

**Apr. 5** Marathon

**Apr. 12** Marathon

**Apr. 19** Violinist Ani Kavafian, flutist Marya Martin, and cellist Nathaniel Rosen are among performers of music by Bach, Debussy, Grieg and Schubert.

**Apr. 26** Ivan Tcherepnin's *Reverberations for Tape Recorder* and two works by Charles Martin Loeffler are featured.

#### 4:00 pm New Dimensions

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

*Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.*

**Apr. 5 Quantum Physics and the Body/Mind** with Fred Alan Wolf. Wolf, a physicist, correlates quantum physics with the basic processes of life. He tells how human consciousness can be explained in terms of quantum physics, and how, through the "observer effect," we can affect our own health and/or disease.

**Apr. 12 Breathing Your Way to Health** with Nancy Zi. Zi, a classically trained professional singer and voice teacher, has developed a practical approach and philosophy of breathing she calls Chi Yi, taken from the Chinese words "chi" for breath and "yi" for art.

**Apr. 19 Bringing Life and Work Together** with Robert Gilman. Gilman, trained as an astrophysicist, speaks of becoming a writer and co-founder with his wife of *In Context*, a magazine dedicated to a "humane, sustainable culture."

**Apr. 26 From Compulsion to Creativity** with Geneen Roth. Most everyone suffers from compulsive behavior of one kind or another, and many cannot see an escape route. Roth has insights on how to break the chain of compulsive behavior.

#### 5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

A stylized illustration of a heart shape with a flame at its center, surrounded by swirling clouds and a path.

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#### 6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

#### 9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

**11:00 pm Music From The Hearts of Space**  
*Local funding by Soundpeace, Ashland.*

#### 2:00 am Sign-Off

An illustration of a restaurant interior with a man standing at a counter and another man seated at a table. The text "Chateaulin" is written in a stylized font above them, and "Cuisine Francaise" is written below.

Chateaulin

Cuisine Francaise

\*reservations\* 482-2264

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# MONDAY

\*by date denotes composer's birthdate

## 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

**6:50 am Local and regional news with Annie Hoy.**

**6:57 am Russell Sadler's Oregon Outlook**

## 7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

**7:37 am Star Date**

*Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.*

**8:37 am Ask Dr. Science**

*Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.*

**9:34 am The Bioregional Report**

A look at environmental, social, economic, and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project.

*Funded by the Carpenter Foundation of Medford.*

**9:57 am Calendar of the Arts**

## 10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

**Apr. 6 Marathon**

**Apr. 13 Marathon**

**Apr. 20 BACH: Violin Concerto in D**

**Apr. 27 SCHUBERT: Symphony No. 5 CD**

## 12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

## 2:00 pm The Philadelphia Orchestra

A new 39-week season of concerts by this world-renowned orchestra. Produced by WFMT in Chicago.

**Apr. 6 Marathon**

**Apr. 13 Marathon**

**Apr. 20** Riccardo Muti conducts the overture to Beethoven's *Creatures of Prometheus*, Op. 43; Beethoven's Symphony No. 8; and the Symphony No. 5 in B-flat, D. 485, by Schubert.

**Apr. 27** Erich Leinsdorf conducts Dvorak's Serenade for Winds, Op. 44; a world premiere of an as yet untitled work by Milton Babbitt; Schumann's Symphony No. 1 in E-flat, Op. 38 ("Spring"); and *Till Eulenspiegel's Merry Pranks*, by Richard Strauss.

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#### **4:00 pm Northwest Week in Review**

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

*Local funds by Medford Steel and Medford Blow Pipe, divisions of CSC, Inc.*

#### **4:30 pm The Jefferson Daily**

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff, and hosted by Tom Olbrich.

#### **5:00 pm All Things Considered**

Noah Adams hosts this award-winning news magazine.

*Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.*

#### **6:30 pm Siskiyou Music Hall**

Apr. 6 Marathon

Apr. 13 Marathon

Apr. 20 RACHMANINOV: Piano Concerto No. 3 in D

Apr. 27 BRUCKNER: Te deum

#### **9:00 pm RadioArcade**

Four compelling half-hour dramas unfold the frantic and often chilling adventures of a young man and his father playing potentially deadly video games of nuclear war and international intrigue. Eli Wallach stars.

Apr. 6 **The Deep End** Rony and his mother escape from a ruthless terrorist firing squad and beat a murder rap, as "RadioArcade" concludes where it began: in the Situation Room.

#### **9:00 pm Don Quixote de la Mancha**

**Beginning April 13**

Books I and II of the immortal Cervantes masterpiece come to life in this 13-part dramatization from Seattle's Globe Repertory Company.

Apr. 13 **The Quest Begins** Beginning his quest as Don Quixote de la Mancha, Alonso Quijana battles windmills he mistakes for giants, while his faithful servant Sancho Panza watches faithfully.

Apr. 20 **The Enchanted Castle** Bruised and battered from the calamitous run-in with the windmills, the duo takes shelter in an inn which Don Quixote insists is a castle.

Apr. 27 **The Battle of the Sheep** Thrown out of the inn, Don Quixote takes arms against



a flock of sheep he believes is a contending army.

#### **9:30 pm Dateline 1787**

This series brings you "up-to-the-minute" coverage of the framing of the U.S. Constitution in 1787. Produced by the National Radio Theatre of Chicago.

#### **10:00 pm Ask Dr. Science**

A production of craziness by the Duck's Breath Mystery Theatre.

*Local broadcast funded by The Gateways Program of Douglas Community Hospital of Roseburg.*

#### **10:02 pm Post Meridian**

An evening of jazz to complete the day. Call in your requests!

#### **2:00 am Sign-Off**

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# T U E S D A Y

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## Spring '87 Marathon BEGINS APRIL 4

5:00 am Morning Edition

6:50 am Regional News with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am.  
Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Apr. 7 Marathon

Apr. 14 Marathon

Apr. 21 HAYDN: Symphony No. 94  
("Surprise")

Apr. 28 LISZT: Two Episodes from Lenau's  
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### 12:00 n KSOR News

Headlines, weather forecast and the  
Calendar of the Arts.

### 2:00 pm Cleveland Orchestra

A season of concerts under Music Director  
Christoph von Dohnanyi.

Apr. 7 Marathon

Apr. 14 Marathon

Apr. 21 Vladimir Ashkenazy conducts  
Mozart's Concerto in A for Clarinet and Or-  
chestra, K. 622, with soloist Franklin Cohen;  
and the Symphony No. 13, Op. 113 ("Babi  
Yar"), by Shostakovich, with baritone John  
Shirley-Quirk and the men of the Cleveland  
Orchestra Chorus.

Apr. 28 Vladimir Ashkenazy conducts  
*Psyche*, by Cesar Franck; the Cello Concerto  
No. 1 in A, Op. 33, by Saint-Saens, with soloist  
Yo-Yo Ma; *Mother Goose Suite*, by Ravel; and  
the Suite No. 2 from *Daphnis et Chloe*, also  
by Ravel.

### 4:00 pm Horizons

This series from NPR focuses on the lives,  
cultures and problems of the many minority  
groups in America.

Apr. 7 Marathon

Apr. 14 Marathon

Apr. 21 Artistic Destruction: The Chinese  
Cultural Revolution. This program focuses on  
Chinese men and women who lived through  
the ten years when artistic expression was  
repressed, and all music, literature, film and  
drama in China were subject to intense  
ideological scrutiny.

Apr. 28 The Invisible Disability: Leprosy.  
Now known as "Hansen's Disease," leprosy is  
still surrounded with myth and misunder-  
standing. This program investigates the disease  
and its treatment in the United States, where  
many of its victims lead normal lives.

### 4:30 pm The Jefferson Daily

KSOR's weekday report on events in  
Southern Oregon and Northern California.

### 5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford;  
Earl H. Parrish, M.D., Medford; and Computer-  
land of Medford.

### 6:30 pm Siskiyou Music Hall

Apr. 7 Marathon

Apr. 14 Marathon

Apr. 21 SCHREKER: Chamber Symphony

Apr. 28 BRAHMS: Double Concerto CD

### 9:00 pm Something Singing

A dramatic biography of the 19th century  
philosopher and educator Bronson Alcott.

**RENEW TODAY!**



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**Apr. 7** Alcott's "scribbler" daughter, Louisa May, affectionately celebrates her father's life. (This concludes the series.)

**9:00 pm Little Chills  
Beginning April 14**

This series of short plays runs the gamut from contemporary suspense to satire.

**Apr. 14** The consequences of a subway mugging are the subject of "Vigilante" by Tamora Pierce. In "An Open-and-Shut Case" by Timothy Liebe, a seemingly straightforward murder case is solved by a shrewd and humane woman police lieutenant.

**Apr. 21** In "Deja Vu," by George Zarr, the clock is turned back for a dying man whose tragic life has been haunted by an unsolved murder. "Hattrack of Death" by Andrew Joffe is a madcap farce in which the unlovable host of a bizarre cocktail party is found murdered.

**Apr. 28** "The Surveillance of Benjamin Dogg" by Andrew Joffe is a black comedy in which an ordinary man is trapped between an unknown murderer and a sinister policeman. In "Lefty," by Pamela Peterson, a group of high school students is stranded in a snowbound bus.

**9:30 pm April 7** To be announced.

**9:30 pm Moon Over Morocco  
Beginning April 14**

The ubiquitous hero Jack Flanders finds himself in Algeria on the mysterious trail of the lost secrets of natural magic.

**Apr. 14** The Lost World Jack Flanders arrives in Tangier to search for the lost knowledge of natural magic.

**Apr. 21** A Touch of Casablanca Jack Flanders dodges disaster before deciding to leave Tangier for Marrakesh.

**Apr. 28** Night Flight to Marrakesh Jack Flanders and his friends catch a bus to a local festival in Marrakesh, searching for the secret gateway to the knowledge of natural magic.

**10:00 pm Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.

**10:02 pm Post Meridian**

Jazz selected for the late night.

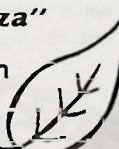
**2:00 am Sign-Off**

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## DELICATESSEN

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# WEDNESDAY

\*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Apr. 1 JONES: Carmen (sort of)

Apr. 8 Marathon

Apr. 15 Marathon

Apr. 22 BARTOK: Sonata for Two Pianos and Percussion

Apr. 29 COPLAND: Appalachian Spring CD

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall. National underwriting by AT&T.

Apr. 1 Bernard Haitink conducts the Amsterdam Concertgebouw Orchestra in a performance of Schumann's Symphony No. 2 in C. Op. 61.

Apr. 8 Marathon

Apr. 15 Marathon

Apr. 22 Pianist Jose Feghali performs music by Haydn, Villa Lobos, and Chopin.

Apr. 29 Michael Gielen conducts the Cincinnati Symphony in Schoenberg's *Pelleas et Melisande*.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Apr. 1 Guest host Virginia Eskin trots out some famous piano warhorses, including Debussy's *Clair de Lune*, Chopin's *Minute Waltz* and Beethoven's "Moonlight" Sonata.

Apr. 8 Marathon

Apr. 15 Marathon

Apr. 22 Host Roland Nadeau begins a three-part series analyzing and discussing all 24 of Debussy's Preludes.

Apr. 29 Part two of Nadeau's Debussy series.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

Apr. 1 Novelist Kurt Vonnegut discusses his writing and his work defending the intellectual freedom of writers in America and abroad.

Apr. 8 Marathon

Apr. 15 Marathon

Apr. 22 Actor Alec Guinness discusses his stage and screen career.

Apr. 29 Gahan Wilson discusses his macabre cartoons, the werewolves, vampires and monsters he draws, and the childhood fears he parodies.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Apr. 1 RACHMANINOV: Piano Concerto No. 3 in D CD

Apr. 8 Marathon

Apr. 15 Marathon

Apr. 22 CHOPIN: Piano Concerto No. 2 CD

Apr. 29 SCHUBERT: Piano Sonata in C, D. 958

9:00 pm Vintage Radio

Highlights of the best — and worst — of dramas and entertainment in radio's "Golden Age." (We, of course, emphasize the best.)

9:30 pm What Ho! Jeeves

Set in a timeless England of Mayfair clubs and country house-weekends. *What Ho!*



**Jeeves** romps through 29 half-hour episodes chronicling the delirious misadventures of the addle-brained man-about-town Bertie Wooster and his ever resourceful valet, Jeeves. These BBC adaptations of P.G. Wodehouse's immortal stories star Sir Michael Horden as Jeeves and Richard Briers as Bertie, along with a stellar cast of British actors.

**Apr. 1 The Plot Thickens** Unless Bertie steals the cow creamer for her, Stiffy will turn over Gussie's notebook to Sir Watkyn, with the likely result that Bertie will have to marry Madeleine Bassett.

**Apr. 8 Spode's Fangs are Drawn** Sir Watkyn proposes swapping the silver cow creamer for Anatole, and Bertie disarms the hulking Roderick Spode.

**Apr. 15 Strange Behavior of a Curate** Bertie and Jeeves are treed by a Scottie in Stiffy's room, while Stinker Pinker acquires Constable Oates' helmet.

**Apr. 22 The Course of True Love** Jeeves has a psychological approach for obtaining Sir Watkyn's consent to his niece's marriage.

**Apr. 29 A Wrongful Arrest** Aunt Dahlia has the cow creamer, Jeeves has a policeman's helmet, and Bertie has an angry search party in his room.

**10:00 pm Ask Dr. Science**

**10:02 pm Sidran on Record**

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world.

*Local funds by Scheckells Stereo of Grants Pass and Medford.*

**Apr. 1** Veteran Dizzy Gillespie discusses his recent recordings and those of fellow beboppers Max Roach and Billy Eckstine.

**Apr. 8** Pianist Herbie Hancock talks about his soundtrack to the acclaimed film *Round Midnight*, and explains the continuity of his compositions from "Watermelon Man" through "Future Shock."

**Apr. 15** Trumpeter Don Cherry, long-time associate of "free-jazz" innovator Ornette Coleman, explains Coleman's "harmonodic" theory; and he discusses his group Codona, as well as future projects.

**Apr. 22** Bassist and producer Marcus Miller talks about his work with Miles Davis, David Sanborn, and others.

**Apr. 29** Jazz impresario Max Gordon owns the Village Vanguard, America's premier jazz club. He and Ben listen to and discuss live recordings from the Vanguard by John Coltrane, Bill Evans, Phil Woods, and more.

**11:00 pm Post Meridian**  
More jazz for the night time.

**2:00 am Sign-Off**

# How Did You Get This Guide?

You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the KSOR GUIDE.



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# THURSDAY

\*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News with Annie Hoy

6:57 am Russell Sadler

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Apr. 2 OFFENBACH: Suite No. 2 for Two Cellos

Apr. 9 Marathon

Apr. 16 Marathon

Apr. 23 HOLST: The Planets CD

Apr. 30 WEBBER: Requiem

12:00 n KSOR News

Headlines, weather, and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Apr. 2 The Southwest German Radio Symphony performs the original version of Mussorgsky's *A Night on Bald Mountain*.

Apr. 9 Marathon

Apr. 16 Marathon

Apr. 23 Featured are the Violin Concerto No. 1 by Bartok; Max Reger's Variations on a Theme by Mozart; the Suite from Weill's *Three-Penny Opera*; and the Ravel orchestration of Mussorgsky's *Pictures at an Exhibition*.

Apr. 30 Works by Weber, Schubert and Shostakovich are performed by the Berlin Philharmonic, the Emerson String Quartet, and the Southwest German Radio Symphony.

4:00 pm The Nature of Music

In this new series, musicians, scholars, and critics talk about music in ways that may change the way you think about music.

Apr. 9 Music and the Performer Violinist Yehudi Menuhin, pianist Emanuel Ax, jazz singer Betty Carter, conductor Michael Tilson Thomas and others discuss the role of the performer.

Apr. 16 Music and the Listener Featured are composer R. Murray Schafer, Mitch Miller, historian Jacques Barzun, poet Robert Kelly and harpsichordist Trevor Pinnock.

Apr. 23 Music and Commerce This week, the business of music is discussed by record producers Mitch Miller, Jerry Wexler, and Jay Saks, rock musician Frank Zappa and Cajun musician Dewey Balfa.

Apr. 30 Music and Time Harpsichordist Trevor Pinnock: "The great pleasure of music is that we can escape... and we beat time at its own game." Pinnock is joined by psychologist Howard Gardner, violinist Paul Zukovsky, jazz singer Betty Carter, and others.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Apr. 2 BRAHMS: Trio for Horn, Violin and Piano, Op. 40

Apr. 9 Marathon

Apr. 16 Marathon

Apr. 23 BEETHOVEN: Symphony No. 2

Apr. 30 BEETHOVEN: Quartet in A, Op. 132 CD

9:00 pm The Fourth Tower of Inverness

KSOR presents a reprise of this popular fantasy-drama series, produced by ZBS Media. Follow the adventures of Jack Flanders as he solves the mystery of the mountaintop Victorian mansion known as Inverness.

Apr. 2 Hit the Road, Jack At long last, Jack arrives at the mysterious jukebox, and acquires the long-sought ultimate understanding. (This concludes the series.)

9:00 pm New American Radio

Beginning April 9

## Spring '87 Marathon

BEGINS APRIL 4

Keep the phones ringing!

A series which offers a variety of acoustic documentaries, experimental radio plays, docu-fiction, sound portraits, and inter-active radio art.

**Apr. 9 Alaska Genesis** A history of Alaska told through its sounds, by Bill Fitzgibbons and Ken Gray.

**Apr. 16 Down with the Titanic** A commemoration of the April 15 sinking of the *Titanic*, by Gregory Whitehead.

**Apr. 23 Walking Tune** A musical homage to the composer Percy Grainger, produced by Charles Amirkhanian.

**Apr. 30 Jean's World** Mark Greenberg's documentary on the life of a blind woman and her family.

#### 9:30 pm The Territory of Art

This series examines, explores, and presents contemporary artmakers, art and art issues. Produced by the Museum of Contemporary Art in Los Angeles, and hosted by Eric Bogosian.

**Apr. 2 Journey Without Straps** Art critic Colin Gardner uses the classic railway adventure as a device for creating a radio movie which comments on one of the art world's latest trends: appropriation.

**Apr. 9 Texas Portraits** An aural portrait of three people from disparate backgrounds who all live in the Lone Star state. Listeners are introduced to a 99-year-old black woman, an East Texas poet who describes a Cherokee Indian, and a woman who immigrated from Mexico in 1915.

**Apr. 16 Zangezi** These excerpts from the exotic Russian constructivist play are directed by Peter Sellars and performed for the first time in English by actor Peter Warrilow.

**Apr. 23 Prisoner** Artist Jonathan Borofsky focuses on the life of an individual convict, using the prisoner's hopes, dreams, and fears as the basis for this hypnotic exploration of freedom and creativity.

**Apr. 30 Miami Voices** Four southern storytellers, Verta Mae Grosvenor, Jo Carson, Katherine Tucker Windham, and Carmen Delzell, meet in Miami to confront their thoughts, feelings, and fears about living, loving, and dying.

#### 10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

#### 10:02 pm Jazz Album Preview

Each week KSOR presents the newest and best releases in jazz.

#### 10:50 pm Post Meridian

Jazz for the late night. Your requests are always welcome.

#### 2:00 am Sign-Off



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## EVENTS:

**Free Stormwatchers Lectures**  
Saturdays 3 PM - City Park

**April 4 - Wildflowers,** by Kathy Ardrey

**April 11 - Earthquakes** by Don Stensland

**April 18 - Tidepools,** by Marty Giles - Field Trip and Tailgate Lunch

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Bandon Chamber of Commerce

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**Bandon-by-the-Sea**

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# F R I D A Y

\*by date denotes composer's birthdate

## 5:00 am Morning Edition

Includes regional news with Annie Hoy at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

## 7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

### 7:37 am Star Date

### 8:37 am Ask Dr. Science

### 9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Apr. 3 WIENIAWSKI: Concerto No. 2 for Violin and Orchestra

Apr. 10 Marathon

Apr. 17 JANACEK: Lachian Dances

Apr. 24 LECOCO: Mam'zelle Angot, Act II

## 12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

## 1:30 pm Kennedy Center Concerts

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Apr. 3 The legendary first family of the classical guitar, Los Romeros, perform a varied program of music ranging from an arrangement for four guitars of Bach's Brandenburg Concerto No. 3, to works by Spanish composers such as Tarrega, Albeniz, Moreno-Torroba, and Falla.

Apr. 10 Marathon

Apr. 17 The Smithson String Quartet performs works by Haydn, Mozart and Beethoven.

Apr. 24 The Smithson Quartet is joined by pianist Malcolm Bilson and bassist Richard Myron for an all-Schubert program, including the famous "Trout" Quintet.

## 3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

*Local broadcast made possible by Jackson County Federal Savings and Loan.*

Apr. 3 Piano historian James Dapogny remembers Jelly Roll Morton with a version of Morton's composition "Bert Williams," followed by a version of "A Cottage for Sale" by Marian, and a duet version of Gershwin's "Liza."

Apr. 10 Oliver Jones is a Montreal native who earned international fame with the technique demonstrated on "Street of Dreams," and in a duet with Marian on Monk's "Straight No Chaser."

Apr. 17 Marian is joined by pianist Herbie Hancock, a master of both acoustic and electric jazz, who was recently seen in Bertrand Tavernier's film, "Round Midnight."

Apr. 24 Acclaimed baritone saxophonist Gerry Mulligan shares his piano playing gift on "Darn That Dream," and in a duet with Marian on "Blues Angst."

**4:30 pm The Jefferson Daily**

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington D.C. as they affect the Northwest, and Russell Sadler's Oregon Outlook.

**5:00 pm All Things Considered**

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

**6:30 pm Siskiyou Music Hall**

Apr. 3 RESPIGH: *The Birds*

Apr. 10 WEBER: Clarinet Concerto No. 1

Apr. 17 C.P.E. BACH: Harpsichord Concerto in G

Apr. 24 STRAUSS: *Macbeth* CD

**8:00 pm New York Philharmonic**

Apr. 3 Erich Leinsdorf conducts Mozart's Symphony No. 29 in A, K. 201; The *Duet-Concertino*, for Clarinet, Bassoon, Harp and Strings, by Strauss; and Beethoven's Symphony No. 6 in F, Op. 68 ("Pastorale").

Apr. 10 Marathon

Apr. 17 Esa-Pekka Salonen conducts the U.S. Premiere of the *Sinfonia con giardino* by Castiglioni; Tchaikovsky's Piano Concerto No. 1 in B-flat, Op. 23, with soloist Andre Gavrilov; and the Symphony No. 4, Op. 29

("Inextinguishable"), by Karl Nielsen.

Apr. 24 Zubin Mehta conducts vocal works by Handel, Mozart, Gounod, and Charpentier, featuring soprano Kiri Te Kanawa; Mozart's Overture to *The Marriage of Figaro*, K. 492; and Ravel's *Mother Goose Suite*.

**10:00 pm Ask Dr. Science**

A Friday night dose of Duck's Breath Humor.

**10:02 pm American Jazz Radio Festival**

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Apr. 3 Pianist Junior Mance is featured in a duet with bassist Marty Rivera.

Apr. 10 The unmistakable harmonica of Toots Thielmans is featured in a performance recorded at the Tralfamadore Cafe in Buffalo, New York.

Apr. 17 This program features legendary vibraphonist Lionel Hampton, recorded in New York City.

Apr. 24 The New Orleans R&B sounds of the legendary Dr. John are featured from the New Orleans Jazz and Heritage Festival.

**12:00 m Post Meridian**

Jazz to end the week.

**2:00 am Sign-Off**

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# SATURDAY

\*by date denotes composer's birthdate

## 6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon.

## 8:00 am Ante Meridian

Jazz and classical music for your Saturday morning. Includes:

### 8:30 am Diana Coogle Commentary

**9:00 am Bioregional Report** A weekly report on environmental, social, cultural and economic issues affecting the KSOR listening area. Produced by the Siskiyou Regional Education Project and funded by the Carpenter Foundation of Medford.

**9:30 am Northwest Report** Steve Forrester with a brief summary of news from Washington D.C., as it affects the Northwest.

### 9:45 am Calendar of the Arts

## 10:00 am Jazz Revisited

*Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.*

**Apr. 4 Duke Plays Others** Some of the relatively rare recordings which Duke Ellington made of others' compositions.

**Apr. 11 Pete Johnson** Recordings from the late 30s and early 40s by one of the finest of the boogie pianists. (Note: This program begins at 9:00 am.)

**Apr. 18 Shaw Plays the Standards** Some of the great American popular tunes chosen by the Artie Shaw Orchestra.

**Apr. 25 Jazz on Record** Record selections and quotations from an English book with jazz record reviews of high quality.

## 11:00 am Metropolitan Opera

Live from New York City, the complete broadcast season of the Metropolitan Opera.

*National funding provided by Texaco, Inc. Local broadcast funded by Sun Studs of Roseburg, and Sun Plywood of Coos Bay.*



**Apr. 4 Dialogues of the Carmelites** by Poulenc. Manuel Rosenthal conducts, and the cast includes Maria Ewing, Jessye Norman, Regine Crespin, Florence Quivar, and David Kuebler.

**Apr. 11 Parsifal** by Wagner. James Levine conducts, and the cast includes Tatiana Troyanos, Timothy Jenkins, Simon Estes, Donald McIntyre, and Hans Sotin. (Note: This broadcast begins at 9:30 am.)

**Apr. 18 Samson et Dalila** by Saint-Saens. Jean Fournet conducts, and the cast includes Marilyn Horne, Jon Vickers, and Louis Quilico. (This concludes the Metropolitan Opera season.)

## 11:00 am April 25 Rigoletto by Verdi

From WFMT in Chicago, we present the historic 1959 performance from Radio Sweden of this operatic favorite. The cast includes such greats as Nicolai Gedda, Ingvar Wixell, and in the title role, Hugo Hasslo. Sixteen Ehrling conducts the Choir and Orchestra of the Royal Opera in Stockholm.

## 2:00 pm San Francisco Symphony Orchestra

KSOR brings you another season of broadcast concerts by the San Francisco Symphony, under the baton of Music Director Herbert Blomstedt.

**Apr. 4 Marathon**

**Apr. 11 Marathon**



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**Apr. 18** Neeme Jarvi conducts *Fratres* for String Orchestra and Percussion, by Arvo Part; two flute concerti by Vivaldi, with soloist Jean-Pierre Rampal; the Flute Concerto in D, Op. 24, by Wranitzky, also with Rampal as soloist; and the Symphony No. 1 in C, by Balakirev.

**Apr. 25** Herbert Blomstedt conducts Mozart's Symphony No. 35 in D, K. 385 ("Haffner"), and Piano Concerto in B-flat, K. 456, with soloist Garrick Ohlsson; *Don Juan*, Op. 20, by Strauss; and Ravel's *Bolero*.

**4:00 pm Studs Terkel Almanac**

Author, critic and master interviewer Studs Terkel hosts this weekly best from his daily Chicago radio series, including interviews and readings.

**Apr. 4** Studs interviews author Robert Shelton about his book, *No Direction Home: The Life and Music of Bob Dylan*.

**Apr. 11** To be announced.

**Apr. 18** To be announced.

**Apr. 25** To be announced.

**5:00 pm All Things Considered**

**6:00 pm A Prairie Home Companion**

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center of Medford; and Mid-Oregon Printing of Roseburg.

**8:00 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, the program features a weekly topical mix of music and comedy.

**10:00 pm The Blues**

Your host is Mick Eaton.

**2:00 am Sign-Off**

## Hate the Marathon? Use this to make it shorter!

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### Rock creek

In the gray morning  
down the slip-slop  
muddy trails of winter  
ragged children come  
for the school bus  
like tears down  
a rumpled face.

Tar-paper, board and shingle  
shacks perch on pole legs,  
birds with opal eyes,  
halfway between the cut  
and the echo.

Long winters weave  
their hands through the mist,  
touching the forgotten eyes  
of loggers and Indians  
peering through the drum of rain.

Oh, to be a child  
here in summer:  
there's trout and thimbleberries,  
a rope you take up  
the cottonwood as high  
as you dare to swing  
out and out and fly  
into the clear cold water,  
hunt your dreams through  
the thickets of alder,  
lie in the sweet  
summer grass lost  
in the meadow.

The rainbows lose their color  
sometime in November  
or when you're sixteen,  
high school left behind  
in a dream,  
and start setting chokers.

The whip of the cable  
wakes something deep inside,  
something that whispers your name  
as it whistles by your ear,  
something to forget

in the hundreds of mornings  
before light, crawling into  
the crummy full of men,  
few of them old,  
the same crummy that hauls  
you back at night  
in the tired air.

A loaded log truck  
snakes its way  
out of the foothills.  
People have peeled identity  
from the bones of Oregon.

Logging camps and mill towns  
evaporated as money pools  
are drained  
leaving a few weathered boards  
rotting in the moss.

Hemlock and alder  
spread out from the creek bottoms  
nursing the next cycle.

There once was a quiet  
among the giant Douglas fir  
and cedar,  
a quiet the wind spoke.

Published in "The Valley View News" December, 1983.

## Peace

Some dark windless night  
peace will come.

It won't tell us it's here.

It will be there  
when we look up  
and see its face  
for the first time  
at the table sipping soup  
passing the bread.

**Gary L. Lark**, Children's Librarian for the Corvallis-Benton County Public Library, edited the anthologies *Luckiamute I* and *II* and published *Eels and Fishes* with the Coos Writers Series. Recently his poetry has appeared in *Samisdat*, *Language Arts*, and *Prophetic Voices*. He also teaches writing workshops for children.

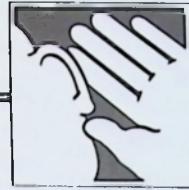
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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

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# ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

- 1 Entries Wanted:** Umpqua Valley Arts Association is accepting entries of artwork in all media for the Western Art Exhibit to be held June 5 - 30, 1987. Deadline April 3, 1987  
(503) 672-2532 **Roseburg.**
- 1 Exhibit: Watercolors by Guy Robinett** Umpqua Valley Arts Association 1624 W. Harvard (503) 672-2532 **Roseburg.**
- 1 thru 18 Exhibit: a retrospective exhibit of fine art and architectural works by Will Martin, architect of the Schneider Museum of Art.** Tues-Fri. 11 - 5 pm, Sat. 1 - 5 pm Schneider Museum of Art Southern Oregon State College (503) 482-6245 **Ashland.**
- 1 thru 18 Exhibit: Jim Gandee, Acrylics** Tues-Sat Noon - 4 pm. Free admission Grants Pass Museum of Art Riverside Park (503) 479-3290 **Grants Pass.**
- 1 thru 19 Exhibit: Student Exhibition.** Works from students in secondary education throughout Southwestern Oregon. Tues-Fri 11 - 5; Sat-Sun 12 - 4 Coos Art Museum, 235 Anderson (503) 267-3901 **Coos Bay.**
- 1 & 2 Exhibit: Ceramics and Watercolors:** Patrick Horsley, Dave & Boni Deal, Lillian Pitt, Pam & Kelly Donaldson, Vance Petty, Janit Brockway, Judy Hoiness, Frame Design and Sunbird Gallery, 836 NW Wall (503) 389-9196 **Bend.**
- 1 thru May 7 Exhibit: Commitment to Vision: Photography.** A collection from well known photographers. A traveling exhibition from the University of Oregon. Visual Arts Resources. Mon-Fri 1 - 5 pm UCC Art Gallery Umpqua Community College (503) 446-4100 **Roseburg.**
- 2 KSOR Winter Jazz Festival final Concert:** Dave Frishberg. 8 pm. Music Recital Hall \$7; \$6 KSOR Listener's Guild members and students. Tickets at KSOR: Bloomsbury Books in Ashland; On The Wall Gallery and Sunset Records in Main Street Market; Riverside Gift Shoppe and Progressive Audio in Grants Pass. (503) 482-6301 **Ashland.**



*The Schneider Museum*

- 2 thru 21 Exhibit: Paul Bouchard,** handmade east paper "Flags of Forgotten Causes"; Sally Bogardus, Watercolors Wiseman Gallery Rogue Community College (503) 479-5541 **Grants Pass.**
- 3 Fund Raiser Talent Show for the Ronald McDonald House in Portland** 7:30 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg.**
- 3 Concert: Umpqua Piano Quartet as part of Lenten Meditations.** 12:10 pm First Presbyterian Church 823 SE Lane (503) 673-5559 **Roseburg.**
- 3 thru 27 Exhibit: West Coast Drawing Exhibition.** A traveling exhibition from Visual Art Resources. Eden Gallery Southwestern Oregon Community College (503) 888-2525 **Coos Bay.**
- 3 thru 29 Exhibit: Carolyn Nuessle Orum, Watercolors; Huff Jones, Pottery** Reception: April 3, 7 - 9 pm Umpqua Valley Arts Center 1624 W. Harvard (503) 672-2532 **Roseburg.**
- 3 & 4 Play: "The Unsinkable Molly Brown"** 8 pm, \$4/\$2.50, plus Matinees for school groups. College of the Siskiyous 800 College Avenue (916) 938-4462 **Weed.**
- 3 & 5 Play: "Writers Dream of Being Heroes - Heroes Dream of Being Gods"** M.A. Kranick's adventure-comedy about a writer who falls into her own fantasy novel. Magic, dragons, special effects and surprises in a cooperative effort between Bandon Playhouse and the Bandon Youth Theatre. Music composed and conducted

by Charley Anderson. \$2 children;  
\$3 students; \$5 adults. Harbor Hall  
210 East Second Street  
(503) 347-2313 Bandon.

- 3 & 8 Concert: Roseburg Concert Chorale's Spring Concert**  
8 pm Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 3 thru May 14 Exhibit: Native American Art: A multi-state exhibit of native American contemporary art**  
Frame Design and Sunbird Gallery  
836 NW Wall  
(503) 389-9196 Bend.
- 4 Class: Melon Baskets**  
Instructor: Lucy DeFranco  
Sat. 10 am - 3 pm. Pre-registration required  
Mon-Sat. 10 - 6.  
The Web-sters, 10 Guanajuato Way  
(503) 482-9801 Ashland.
- 4 Slide Show: "Wildflowers"** Kathy Ardrey,  
local expert will tell where to look for  
wildflowers. 3 pm.  
Bandon Community Center  
(503) 347-9278 Bandon.
- 4 Concert: Duo-pianists Markham and Broadway.** Community Concert

Association by membership only.  
8 pm Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 Roseburg.

- 4 Class: Novelty Yarn Spinning**  
Instructor: Dona Zimmerman  
Sat. 10 am - 4 pm. Pre-registration required  
Mon-Sat. 10 - 6  
The Web-sters, 10 Guanajuato Way  
(503) 482-9801 Ashland.
- 5 Concert: "Pianorama"** sponsored by  
Roseburg District Oregon Music  
Teachers Association. 2 - 5 pm.  
First Conservative Baptist Church  
2245 NW Kline  
(503) 459-3046 Roseburg.
- 6 Jury Day.** Accepting fiber art work.  
10 am - 6 pm. The Web-sters  
10 Guanajuato Way  
(503) 482-9801 Ashland.
- 6 thru 24 Exhibit: "Arpilleras of Chile"**  
Hand-sewn stories of life in Chile by  
wives of the "disappeared."  
Mon thru Thurs 8 - 7 pm, Fri 8 - 6 pm  
Stevenson Union Gallery  
Southern Oregon State College  
(503) 482-6465 Ashland.
- 6 thru 30 Exhibit: Gwen Stone**  
16 watercolors on rice paper, entitled  
"Watercolor Madness." Imagined and  
recorded images, some honoring artists  
such as Diebenkorn, Clyfford Still, Morris  
Louis, Hans Arp. Other images are  
of music, primitive (cave) art,  
Indonesian, sky patterns, etc.  
Reception: April 6, 7 - 9 pm. LRC Gallery  
College of the Siskiyous  
(916) 938-4462 Weed.
- 9 Concert: OMEA 6th Grades Honor Bands.** 9 - 3. Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 10 Concert: Lenten Meditations: Celestial Tollers.** 12:10 pm  
First Presbyterian Church, 823 SE Lane  
(503) 673-5559 Roseburg.
- 10 Concert: Roseburg Choral Spring Concert.** 8 pm. Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 10 Concert: Folksingers/songwriters Mary McCaslin and Jim Ringer.**  
8 pm, Crescent Elk  
Sponsored by DNACA  
(707) 464-3174 Crescent City.
- 10 11, 17 & 18 Dinner Theatre:**  
"Sunshine Boys" A comedy by Neil Simon  
Presented by Encore Productions.  
\$17.50 includes dinner, gratuity, pre-show  
entertainment, and the show.  
Dinner at 6:30 pm, showtime at 8 pm

## Tour of the Closet

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- Riverside Inn Conference Center  
(503) 479-2481 **Grants Pass.**
- 10 11, 17, 18, 23, 24, 25 Play:**  
"Painting Churches" A comedy by Tina Howe. \$5 at door. 8 pm.  
Matinee: Sunday Apr. 19, 2 pm.  
Dolphin Playhouse at the old City Hall  
375 Central. For reservations call  
(503) 267-4463 or 269-0123 **Coos Bay.**
- 11 Meeting: Watercolor Society**  
2 pm. Umpqua Valley Arts Center  
1624 W. Harvard Boulevard  
(503) 672-2532 **Roseburg.**
- 11 18, 25 Class: Beginning Crochet**  
Instructor: Kris Founds, Sat 9:30-11:30am  
Pre-registration required. Mon-Sat. 10 - 6  
The Web-sters, 10 Guanajuato Way  
(503) 482-9801 **Ashland.**
- 12 Cascades Ragtime Society**  
3 pm Moose Lodge  
3031 W. Harvard Blvd.  
(503) 874-2742 **Roseburg.**
- 12 Concert: OMTA Student Recital**  
Faith Lutheran Church, 820 W. Kenwood  
(503) 459-3046 **Roseburg.**
- 12 Meeting: Umpqua Valley Quilters' Guild**  
10 am Umpqua Valley Arts Center  
1624 W. Harvard Boulevard  
(503) 672-2532 **Roseburg.**
- 15 Concert: Oregon Mozart Players.**  
**Victor Steinhardt, piano soloist.**  
An all-Mozart program, including:  
Piano Concerto No. 24 and  
Symphony No. 40.  
8 pm Jacoby Auditorium.  
Umpqua Symphony Association.  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 16 Concert: Roseburg High School Band Concert.** 7:30 pm. Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 17 Concert: Lenten Meditations:**  
Pergolesi's Stabat Mater, Donna Spicer  
and Tammy Garrison, soloists  
12:10 pm. First Presbyterian Church  
823 SE Lane  
(503) 673-5559 **Roseburg.**
- 17 18, 19, 24, 25 & 26 P.A.C.T. Dinner**  
Theater at Pony Village Lodge  
(503) 269-2501 **Coos Bay.**
- 18 & 19 Empire Clamboree & Clam Jam**  
Call Carol Berg  
(503) 267-7992 **Coos Bay.**
- 20 OMTA High School Choir Festival**  
9 - 3, Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 21 Concert: Roger Wagner Chorale**  
Big Five Series. 7:30 pm. \$5 / \$6 / \$7  
College of the Siskiyous  
800 College Avenue  
(916) 938-4462 **Weed.**
- 21 Exhibit: William Barnett, Oils**  
Tues-Sat Noon - 4 pm  
Grants Pass Museum of Art  
(503) 479-3290 **Grants Pass.**
- 22 Meeting: Umpqua Valley Weavers Guild**  
10 am Umpqua Valley Arts Center  
1624 W. Harvard Boulevard  
(503) 672-2532 **Roseburg.**
- 22 Book and Breakfast**  
Douglas County Justice Hall Cafeteria  
6:30 am  
(503) 440-4310 **Roseburg.**
- 22 June 2 Exhibit: "Contemporary Native American Art"** works by 14 Native American artists.  
Reception: April 24, 5 - 8 pm  
Tues-Fri 11 - 5 pm, Sat 1 - 5 pm  
Schneider Museum of Art  
Southern Oregon State College  
(503) 482-6245 **Ashland.**

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- 23 24,25 Concert: Rogue Valley Symphony**  
Guest conductor Thomas Wellin, Guest  
violinist Carol Sindell.  
Prokofiev: *Lieutenant Kije Suite*  
Schubert Symphony No. 8 in B Minor  
(“Unfinished”); Mendelssohn: Violin  
Concerto in E Minor, Op. 64  
8 pm all performances  
**Apr. 23: First Baptist Church**  
420 NE 7th, Grants Pass.  
**Apr. 24: Lynn Sjolund Auditorium**  
North Senior High, Medford  
**Apr. 25: Music Recital Hall**  
Southern Oregon State College, Ashland.  
For more information  
(503) 482-6353 **Ashland.**
- 24 thru June 7 New German Art:** Exhibition  
of new German art from Berlin and works  
of three West Coast artists  
Reception: April 24, 5:30 - 7 pm  
Coos Art Museum, 235 Anderson Avenue  
(503) 267-3901 **Coos Bay.**
- 24 Concert: Jill Timmons, pianist**  
Sponsored by Umpqua Symphony  
Association. 8 pm, Faith Lutheran Church  
820 W. Kenwood  
(503) 672-0494 / 672-2231 **Roseburg.**
- 24 & 25 Old Fashioned Fiddlers Contest**  
Sponsored by Soroptimist International  
of Crescent City. All day, Fairgrounds  
(707) 464-3174 **Crescent City.**
- 25 Barbershop Show, The Coastal Aires and**  
Ladies Chorus “Afterglow” at Veterans  
Memorial Hall. 8 pm, Crescent Elk  
(707) 464-3174 **Crescent City.**
- 25 26 Class: Raising Sheep for Wool**  
Instructors: Dona Zimmerman and  
Kent Erskine. Sat & Sun 9 am - 4 pm;  
Pre-registration required. Mon-Sat. 10 - 6  
The Web-sters, 10 Guanajuato Way  
(503) 482-9801 **Ashland.**
- 26 Concert: Robin Miller, pianist**  
Sponsored by Community Concert  
Association. 3 pm, Crescent Elk  
(707) 464-3174 **Crescent City.**
- 28 Dance: Morca Dance Theatre,**  
Contemporary Spanish Dance  
Sponsored by Music Enrichment  
Association. 7:30 pm.  
Marshfield Auditorium, 10th & Ingersoll  
(503) 756-0317 **Coos Bay.**
- 29 OMEA Junior High School Band Festival**  
9 - 3, Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 29 thru May 20 Exhibit: “With These Hands”**  
Bay Area photographer Ken Light  
documents the life of seasonal  
farm workers.  
Mon-Thurs 8 - 7 pm, Fri 8 - 6 pm  
Stevenson Union Gallery  
Southern Oregon State College  
(503) 482-6465 **Ashland.**
- 30 New Plays Wanted: Pioneer Square**  
Theatre seeks new, contemporary plays,  
full-length or companion one-acts, for  
development through workshop produc-  
tions and staged readings at PST's  
annual New Works Festival in September  
1987. Send plays & SASE (manuscript  
size) to Paula Magar, PST, 512 2nd Ave.,  
Seattle, WA 98104.  
(206) 622-2016.

Published with funding assistance from  
the Oregon Arts Commission, an affiliate  
of the National Endowment of the Arts.

## Guide Arts Events Deadlines

June Issue: April 15

July Issue: May 15

August Issue: June 15

## Calendar of the Arts Broadcast

Items should be mailed well in  
advance to permit several days of  
announcements prior to the event.  
Mail to: KSOR Calendar of the Arts  
1250 Siskiyou, Ashland, OR 97520.





## The Takacs String Quartet

While it is always sad to see a good thing end, having it end triumphantly sweetens the experience. Such will be the case when Chamber Music Concert goers hear the Takacs String Quartet perform in what will be the final concert in the 1986-87 series on Wednesday, April 29 at 8:00 PM in the SOSC Music Recital Hall. Members of the quartet are Gabor Takacs-Nagy, First Violin; Karoly Schranz, Second Violin; Gabor Ormai, Viola; and Andras Fejer, Cello. While each member is a distinguished soloist, it is as an ensemble that the Takacs has commanded attention and critical acclaim since its formation in 1975. Resident quartet at the University of Colorado in Boulder since 1985, and since that time given faculty status, the Takacs is the first Eastern European quartet to have a U.S. residency. In addition, their popularity in London has won them an annual series in that city's prestigious Wigmore Hall.

Early on, the Takacs gained international attention capturing first prizes in the competitions at Evian, France; Bordeaux; Portsmouth; Budapest and Bratislava. Following that came rave reviews from critics in London and New York with subsequent recordings under the Hungarian label and recently London Records.

On Wednesday evening the Takacs Quartet will perform the Haydn String Quartet, Op. 76, No. 2 in D Minor. Composed at the end of his career, this quartet is one of a set of six written for

the distinguished salon, rather than the public. It is considered to be one of Haydn's greatest quartets.

Next on the program is the Bartok String Quartet No. 6. As with performances by other quartets in this series, it is always a treat to hear musicians interpret music of their homeland. Readings of Bartok by the Takacs have been described as "ardent" and "brilliant." This quartet is actually written in one movement, *Maesto*, meaning sad. The time was the beginning of World War II and Bartok's distress over that event is reflected in the music.

Finally, the Takacs will perform String Quartet, Op. 96, in F major, "The American" by Dvorak. Paul Griffiths tells us in his book about the String Quartet that while the tunes prevalent in this work are often thought to be specifically "American," their counterparts exist elsewhere in the world. Dvorak composed the quartet to "test modal ideas," while living in a Bohemian colony in Iowa.

These three works form an interesting unit, if one considers the presence of Haydn (acknowledged Father of the genre) alongside Bartok, (whose narrative themes bear a special meaning for us) we can expect a spectacular evening of music. I am confident that this season will end on a high note. Problem is, can we sustain it until next Fall?

Tickets are available through the Division of Continuing Education, SOSC, 482-6331 and at the door and cost \$9.50. Students with a valid SOSC I.D. pay \$4.00.

— Barbara Ryberg

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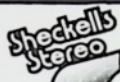
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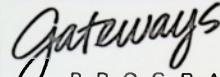
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